

DOCTOR WHO

MONTHLY

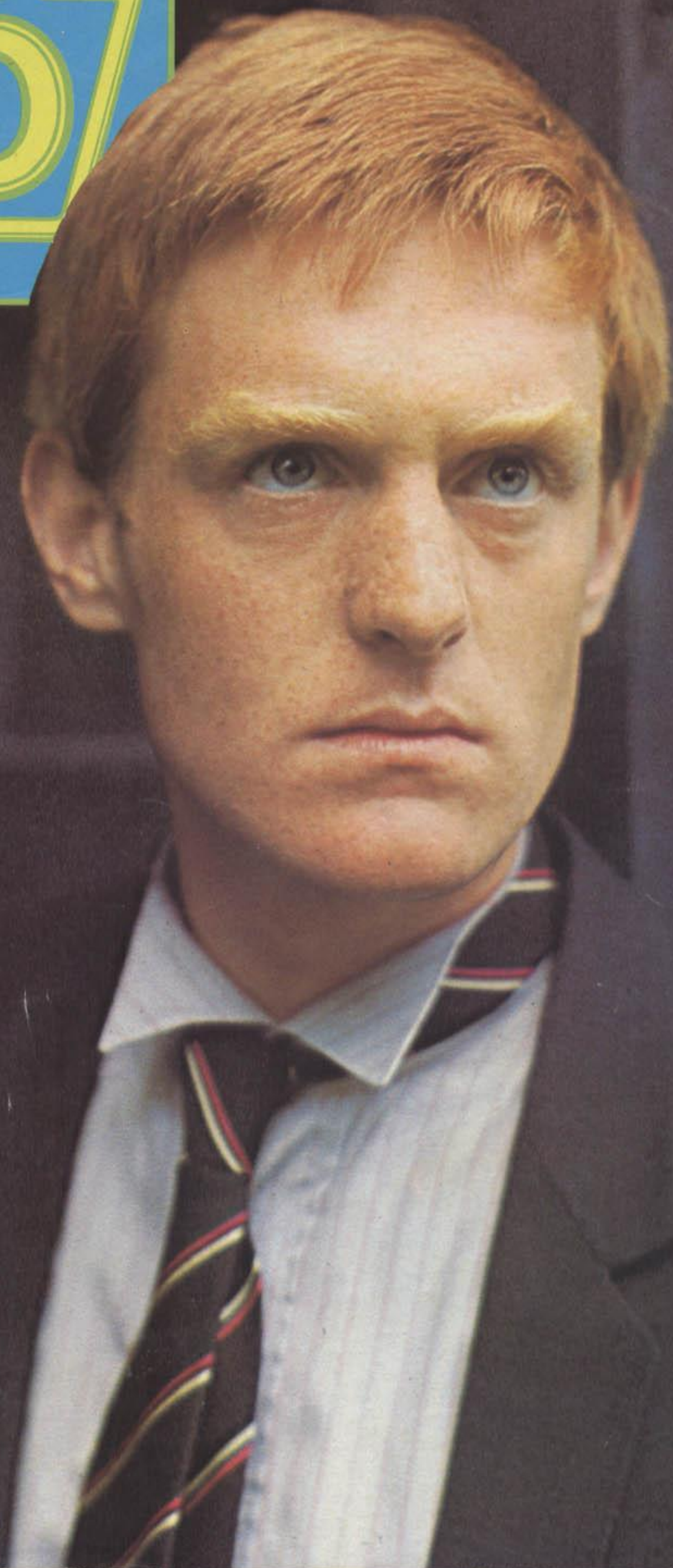
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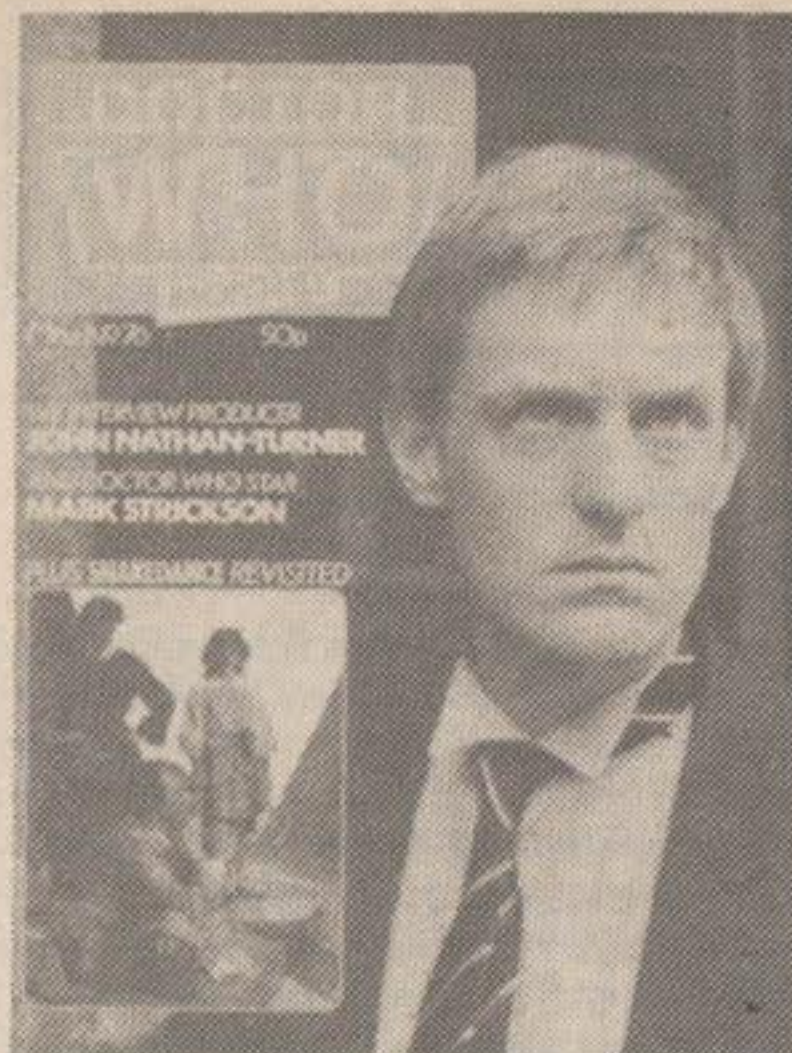
WE INTERVIEW PRODUCER
JOHN NATHAN-TURNER

AND DOCTOR WHO STAR
MARK STRICKSON

PLUS SNAKEDANCE REVISITED







May 1983 issue
Number 76

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DOCTOR WHO LETTERS

THE STRIKE

I have just opened issue 74 of *Doctor Who Monthly* and what do I see? "The Strike Season Twenty: Twenty Two Episodes Only".

I am disgusted with the loss of Story 6K. But I am glad that it will be brought back in a future season. Why can't these people who are striking think of other people and not their money and themselves.

Now, still with the programme, I must say how much I enjoyed *Arc of Infinity*. It was good to see Omega back since his last story, *The Three Doctors* (I think!) *Snakedance* was even better. I loved Nyssa's costume but I do find Tegan's new outfit rather colourless. The Marb was much better than in *Kinda* and the first two episodes of *Mawdryn Undead*.

Now the magazine. I love the *Doctor Who* joke strip and the main picture strip is still good. I agree with William Whyte, who said there should be a picture strip competition. I thought the picture of Nyssa was good but when is the solo picture of Tegan due? I am sad to see the Episode Guide drawing to a close as I enjoyed it. The new Season preview is also good. All in all *Doctor Who Monthly* is great.

David Hope,
Churchaston,
Shropshire.

Alan McKenzie replies: "I can understand your annoyance with regard to the loss of one of the *Doctor Who* adventures from this season. As has been stated elsewhere, this story will appear in next year's series. But remember in every industrial dispute, there are two sides to the story. The Union's and the Management's. The only tragedy is that an agreement could not be reached without resorting to strike action. But this is a debate for another magazine..."

MAWDRYN MUSINGS

After the abysmal *Snakedance*, the sequel to the excellent *Kinda*, was saved from being a complete right-off by a surprisingly good final episode in which there were some marvellous effects and great acting (again) from Ms. Fielding, the series returned back to top form with *Mawdryn Undead*.

I had high hopes for this story even before it began, due to the reappearance of The Brigadier, but the thing that immediately struck me about the story was the superb soundtrack music, done, I believe, by Paddy Kingsland. This has to be the best soundtrack ever done for the series in my opinion. It was enjoyable and very catchy.

The major talking point of this story, though, has to be the reappearance of The Brigadier, played uniquely by Nicholas Courtney. He was just as I remembered him to be, firm, chauvinistic, and always stating the 'obvious'. The best example of this was in the first episode when he said to Turlough: "You know solid objects can't just dematerialise!" He should have known better!

A great surprise in episode two was the flashback sequence, which showed some of the Doctor's greatest enemies. I recognised(?) *The Web of Fear*, *Robot*, *Terror of the Zygons*

and *The Three Doctors*, but couldn't guess the others. Episode two, though, was a wonderful nostalgic look into the past-GREAT!

One final thing about the story, and indeed the series as a whole, is that the make-up effects are getting superb. *Mawdryn Undead* especially showed this in the form of the 'Brain' make-up for Mawdryn & Co., and in the final episode when Nyssa and Tegan were turned into Mawdryn lookalikes! Congratulations to Sheelagh Wells and all concerned.

Neil Roberts,
Caerphilly,
S. Wales.

programme, I am sure that many people like myself are upset and disappointed in Tom Baker.

I wish you a successful year,

Michael Ramsay,
Meltham,
Huddersfield.

Yes, it is a great shame that Tom Baker is presumably due to prior commitments, unable to appear in the 20th Anniversary Special.

For our comments on *Rejuvenation* vs *Regeneration*, see our reply to Chris Howarth's letter.



WHERE'S TOM?

Having read and enjoyed your magazine ever since it was launched, I am compelled to write to you about the large number of mistakes and inconsistencies which have appeared on your pages.

Firstly, the real point of my letter, to correct you on a point brought up for the first time, to my knowledge at least, in the "Matrix Data Bank" feature in issue 74. In the said article, you speak of the Hartnell-Troughton changeover as being a "rejuvenation" I had prepared a long list of reasons which prove this to be wrong. However even since I started to type this letter I have seen *Mawdryn Undead* where in the Doctor said quite specifically that he had regenerated four times which throws rejuvenation right out the window. I would be very interested to hear the origins of the rejuvenation theory, however wrong it is.

Secondly I would like to offer a little advice about the strip story. These stories are good but since *Arc of Infinity* many parts of *Tides of Time* are in error, also in the latest story you have had the Doctor replace the console, this would cancel out the damage done by the Cybermen. In future, would it be possible to ensure that the strip can have no effect upon continuity with the story and the series.

Although I may have given the impression that I do not like the magazine, I do think that the magazine is a good one and that by following my advice I hope you could improve it even more.

Lastly, I would like to ask what other "fans of the fourth Doctor" think and feel about Tom Baker's not being in the anniversary

GRAEME!

Howard Leatherbarrow's assumption that being a *Doctor Who* fan means turning a blind eye to the Mag's flaws would be amusing enough, but I just checked issue 71 and found that my letter was largely complimentary. Pointing out a couple of errors hardly makes me an agent of The Black Guardian does it?

However, if Howard must cast me in the role of Necessary Evil DWM74 makes my sadistic task easy.

The Stockbridge Horror was disappointing (even more so than last month). It's not the cartoony art as such, but rather the fact that it lacks the style and wit of the McMahon/Buylla story we saw a couple of years back. The overriding impression was that of a rush-job. Worse still, although the plot bounced around ingeniously, some of the dialogue had a strained, first-draught quality which I've never noticed before.

I'll hope for a return to former glories next month. The articles are still having a few problems with misplaced paragraphs but I was pleased to see the colour spread being used imaginatively. The Jackie Lane feature looked boring at first, but when I'd actually read it I realised it was the most informative part of the magazine. It seemed as if a lot of thought had gone into it. I was particularly fascinated by the comments on past and present acting styles. The idea of *Doctor Who* ad-libbing and improvising is indeed interesting. Perhaps Mike Leigh could be invited to "devise and direct" a Dalek story for the next season. I can just imagine the Doctor sabotaging some Doomsday Device while it's two Dalek-guards

are huddled in a corner comparing exterminators...

"Beau-ti-ful work-man-ship", grates the inadequate but upwardly mobile silver Dalek, wagging his blaster under the scanner of his mate, "hand-made dyna-mat-ic unit, solid silver casing... of course, you can't actually use it for ex-ter-min-ating..."

Graeme Basset,
(Gallifreyan Mole),
Grimsby.

With regard to the comic strip, after the departure of Dave Gibbons to sweat out his exclusive contract with the American company DC Comics (any one remember the "Brain Drain"?), we were faced with the difficult task of finding an artist good enough to take the reins. After Steve Parkhouse found he could not write and draw the strip, we spoke to Paul Neary. Paul only had time to ink and suggested Mick Austin for the pencils. Then Paul began to feel time pressing in on him. So Mick stepped into the breach and handled both jobs. We think Mick has had time to settle in and is now doing some of his best work. Indeed some of the earlier episodes were rushed. We apologise for that.

This month, Steve Parkhouse and Mick Austin set out on a new adventure with the Doctor. We hope you like it as much as we do.

ANOMALY CORNER

Having missed the first episode of *Mawdryn Undead* because the Sandy Heath transmitter broke down just at the wrong moment, I had to resort to indirect methods of judging it. Extrapolation suggests it must have been something special. Looking at the rest of it, the story began with the very enjoyable (and wonderfully nostalgic) second episode, and then degenerated steadily into the sort of implausible time paradoxes one would normally associate with *Dominick Hide*. Like the concept of 'shorting out the time differential' for instance; and the arguing and rejuvenation of Nyssa and Tegan (reminiscent of *The Leisure Hive*), while their hair styles remained the same, and their clothes only altered to fit them, defies explanation as fiercely as the Master's impersonation of Kalid in *Time Flight*. Oh, very convenient, I'm sure, but chronologically inept. Some reparation was made by introducing a reason for Brigadier '83 not remembering everything that happened from his time as Brigadier '77 (something Bob Baker and Dave Martin singally failed to do in

the case of *The Three Doctors*). Unfortunately, though, despite being a good director, as a writer Peter Grimwade's grasp of multi-temporal causality leaves much to be desired. Especially as most of the UNIT stories were set in the eighties (just because Terence Dudley contradicted this in *K9 and Company* there is no excuse for making the same mistake in *Doctor Who* itself).

Otherwise *Mawdryn* is basically a sound story (but surely the Doctor having survived all his adventures is improbably enough without inserting phrases like "milliseconds either way"), helped by good acting all round. Well, maybe Mark Strickson was a little over the top, but I'm sure he will be excellent as a regular, if not quite what I expected. Valentine Dyall was impressive as the Black Guardian, but I couldn't help feeling he was about to announce the Answer to Life, the Universe and Everything. Good direction from Peter Moffatt, too, although not up to the standard of his



brilliant first episode of *The Visitation*. And wasn't it great to see the return of old favourites like "reverse the polarity of the neutron flow"? Oh, yes, and the good old Brigadier. I look forward to seeing more of him in the special.

Now to *Arc of Infinity*. I was pleased to see a story that reversed the all too common trend and actually improved in the last episode (in my opinion anyway.) Omega was treated far more sympathetically than in *The Three Doctors* and seemed to have reformed somewhat. He no longer had a psychopathic hatred for the rest of the universe and one really felt sorry that the Time Lords had given him such a rough deal.

From the start *Snakedance* was going to be

an attempt either to excuse or to make up for the bad points of *Kinda*, and when I saw that thing on sticks being paraded through the crowd, I thought it was going to be part of an elaborate explanation of why the Mara had previously manifested itself as a pantomime snake. As it turned out, the new Mara snake was sufficiently evil-looking for us to forgive the error of judgement that resulted in its previous incarnation, and hope that it will fade from memory.

All in all, a good first half of the season.

Grant Cribb,
Pembroke College,
Cambridge.

TO RE' OR NOT TO RE'

In issue 74's *Matrix Data Bank* we were presented with a theory that William Hartnell's Doctor did not regenerate to become the Troughton version but instead rejuvenated. That is, both were the same incarnation of the Doctor, Troughton being Hartnell after undergoing a process of reversed aging. I don't agree.

This idea may have been acceptable back in 1966 when little or nothing was known of the Doctor's origins or capabilities. But today it is completely redundant.

Apart from overlooking or ignoring the differences in personality or physiognomy, Mr Larden does not seem to realise that for the Doctor to achieve this rejuvenation every cell in his body would have to undergo a complete physical change. Or to put it another way, every cell in his body would have to regenerate.

Chris Howarth,
Swinton,
Manchester.

A persuasive argument! But it seems to us that we are getting into areas of cell microbiology here. As we're sure you know, every living creature's characteristics are governed by the order in which amino acid molecules are combined in the DNS chains present in every animal cell. Now regeneration would seem to indicate that these DNA strands differ from incarnation to incarnation. Whereas rejuvenation would indicate that though the cells themselves are refurbished, the characteristics encoded on the DNA strands remain the same. As to whether the Hartnell to Troughton change was regeneration or rejuvenation... we couldn't tell you. Does it really matter?

DOCTOR WHO? by Tim Quinn & Dicky Howett





THE CHORLEY AWARD OF THE MONTH

A very succinct letter this month from an inquiring David Masters of Poole, Dorset.

Quite simply he asks: Who is the Grandmother of Susan?

Equally simple is the answer: The mother of Susan's mother!

On a more serious note, this question does pose, a so far, taboo area in Doctor Who mythology. There is no doubt that on several occasions the Doctor (William Hartnell) specifically says that Susan is his Granddaughter. So there can be no doubt over their relationship. The term "Granddaughter" may possibly have been used for the benefit of the school teachers, etc, during their stay at Totters Lane. The Gallifreyan "family" unit has never been ascribed to on our screens, yet, so the possibilities of the Doctor having brothers and sisters, etc, the Time Lord's marital status and structure of family life are all items which we have yet to be told.

SOME DAY MY PRINTS WILL COME

Andrew Skilleter's full colour Doctor Who prints have been given the go ahead, the first of which, "The Cybermen", can be seen and bought now at the Longleat Convention; "20 years of a Time Lord". The prints are being produced in association with the Icarus Corporation who at the moment are having a very successful run with their Star Wars prints, table mats, place mats, memo pads and miniature pictures. All illustrated by Andrew.

Following the Cybermen print will be the renegade Time

Lord, Omega. *Arc of Infinity* edition. With the Sontarans after that. The fourth and final print in this set has yet to be decided but the Argolins and Ice Warriors are close contenders.

ONCE UPON A TIME LORD

KRMA television in Denver have put together a documentary on Doctor Who based around the Convention in Chicago last summer. Numerous clips have been utilised, mixing with comments from fans and speeches from the guests such as John Nathan-Turner, Terry Nation, Terry Sampson, Sarah Sutton and Anthony Ainley, not forgetting special material featuring Peter Davison.

It was edited together last November and produced by David Ryan. *Once upon a Time Lord* has yet to be screened but so far forty-five stations have bought the rights for airing. No decision has been made as to whether British audiences will get a chance to view it.

JOIN THE CLUB

For any fans wishing to join one of the American Doctor Who fan clubs they should contact Adrian Smith at the following address:

'The Companions of Doctor Who', PO Box 56764, New Orleans, LA 70156.

A MESSAGE FROM TEGAN

Actress Janet Fielding has asked us to convey a message to the fans that wrote to her but did not get a reply. There are several reasons for this. No stamps on the envelopes. No address and sometimes no name or envelope. Janet will



always reply, when she has a spare moment, if you supply a stamped, addressed envelope.

P.S. LOGOPOLIS

John Nathan-Turner explains the theory behind the 'Watcher' from Logopolis and the guide lines for Time Lord regenerations:

"The Watcher is really a future projection of the new Doctor. Because of the series of circumstances in the last story, *Logopolis*, the prospect of the regeneration is not really a happy one. Consequently, there is the future projection of the new Doctor, who, within the story actually speaks to the Tom Baker Doctor and tells him what is about to happen. Much of that is seen as a kind of dumb show in long shot on a bridge but he is actually telling him that this is his last story and that a new Doctor is on the way.

Each Time Lord has twelve regenerations, so thirteen physical forms. They can be brought about by a self protection mechanism to prevent dying or they can be caused by a series of circumstances other than that. Like a particularly bad time for the Doctor or a time when he is very prone to danger."

LATE NEWS:

Two more guests artists have agreed to appear in the "Special" scheduled for November, 1983. They are Deborah Watling, who plays Victoria and Wendy Padbury who will re-create her role as Zoe Heriott.

SEASON POLL:

The time has come for you to pass your own criticisms on the twentieth season. This was the special anniversary season where each story contained something or someone from days gone by. Did this work? Was it a good idea? Air you views by voting and dropping us a line.

First classification: The Best Story. Put your favourite story first and your least favourite last. As if you needed reminding the stories this season were: *Arc of Infinity*. *Snake-dance*. *Mawdryn Undead*. *Terminus*. *Enlightenment*. *The King's Demons*.

Second classification: As per last year; name your favourite monster, favourite villain, the best supporting character (none of the above), and finally you favourite single episode.

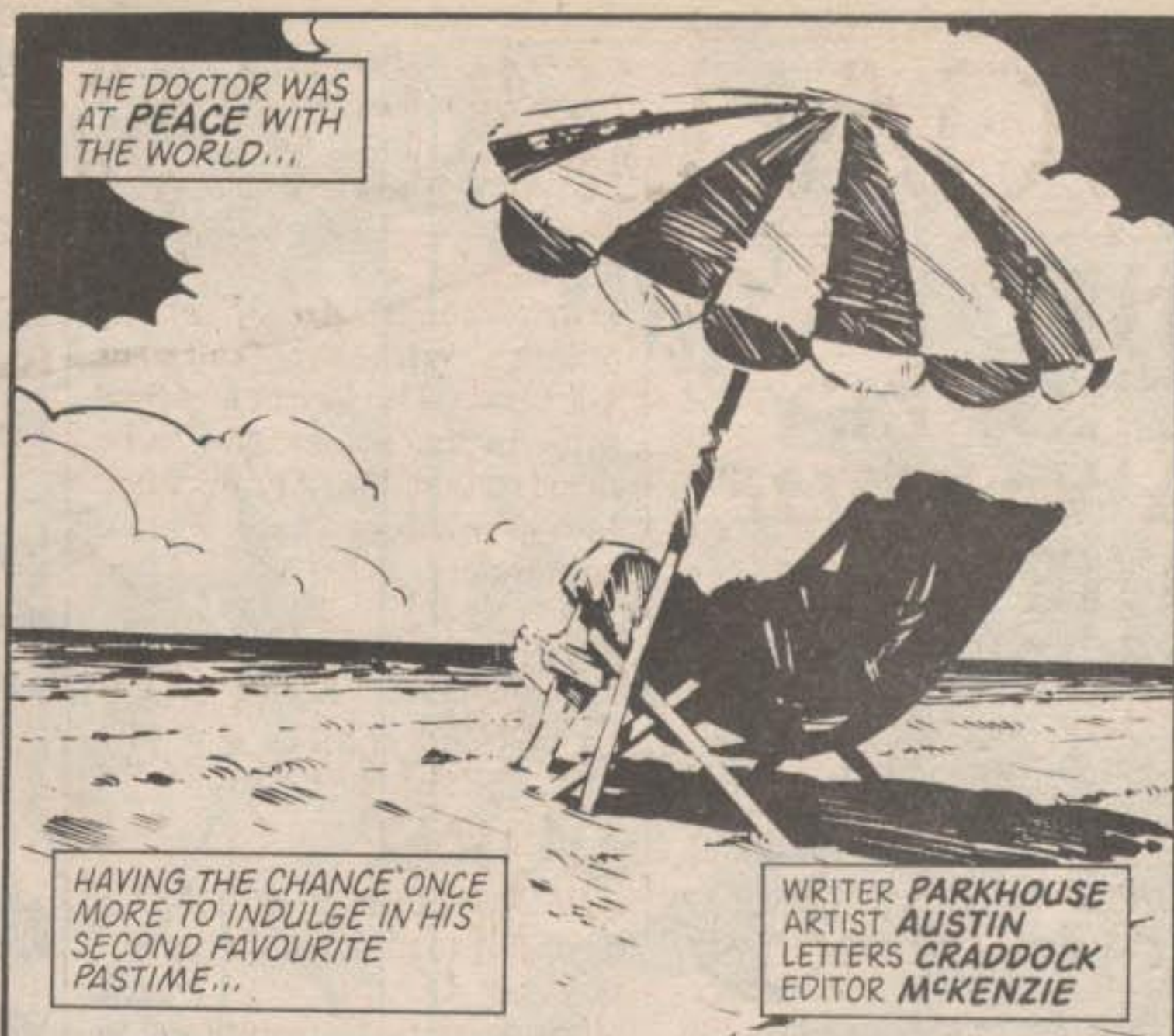
Please list you choice for each category on a postcard, not letter, together with your name and address and send it to, Season Poll, Doctor Who Monthly, Marvel Comics Ltd., Jadwin House, 205-211 Kentish Town Road, London NW5.

All postcards for the Season Poll must be in by Friday 6th May. The results will appear in a future issue of the **Doctor Who Monthly**.

Finally, as you read this you will probably be at the Doctor Who Celebration - 20 Years of a Time Lord at Longleat. Enjoy yourselves and pop in to see us at the Marvel stand. We will be pleased to see you.



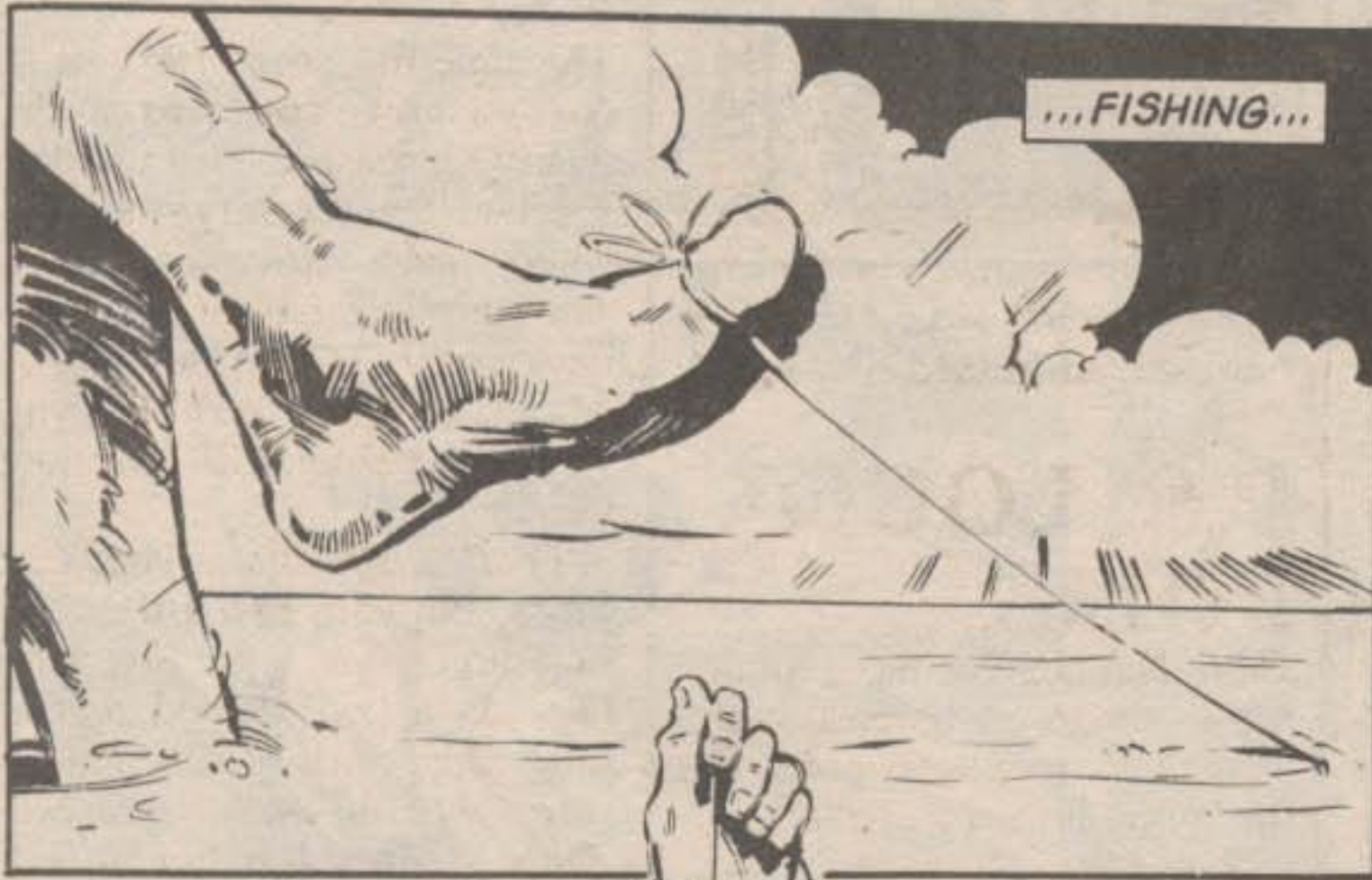
DOWN AMONG THE WHITE-CAPS AND FLYING FISH OF THE EQUATORIAL PACIFIC, THE TARDIS NESTLED IN THE LEE OF A CORAL ATOLL...



THE DOCTOR WAS AT PEACE WITH THE WORLD...

HAVING THE CHANCE ONCE MORE TO INDULGE IN HIS SECOND FAVOURITE PASTIME...

WRITER PARKHOUSE
ARTIST AUSTIN
LETTERS CRADDOCK
EDITOR MCKENZIE



...FISHING...



IT'S A BEAUTY! I HOPE IT'S EDIBLE!

NEXT MOMENT, A SHOT RANG OUT, DEAFENING IN THE MID-AFTERNOON STILLNESS...



I'VE GOT A BITE!

THE DOCTOR HAILED IN, NOT KNOWING WHAT WAS ON THE OTHER END...



SOME MANIAC'S SHOOTING AT ME!



.... OF A BYGONE AGE. RECOGNISABLE TO MOST PEOPLE OF THIS CENTURY...







NIGHT FELL... THE MOON ROSE, A HUGE PALE LANTERN IN THE SKY, DIMMING EVEN THE TROPICAL STARS...



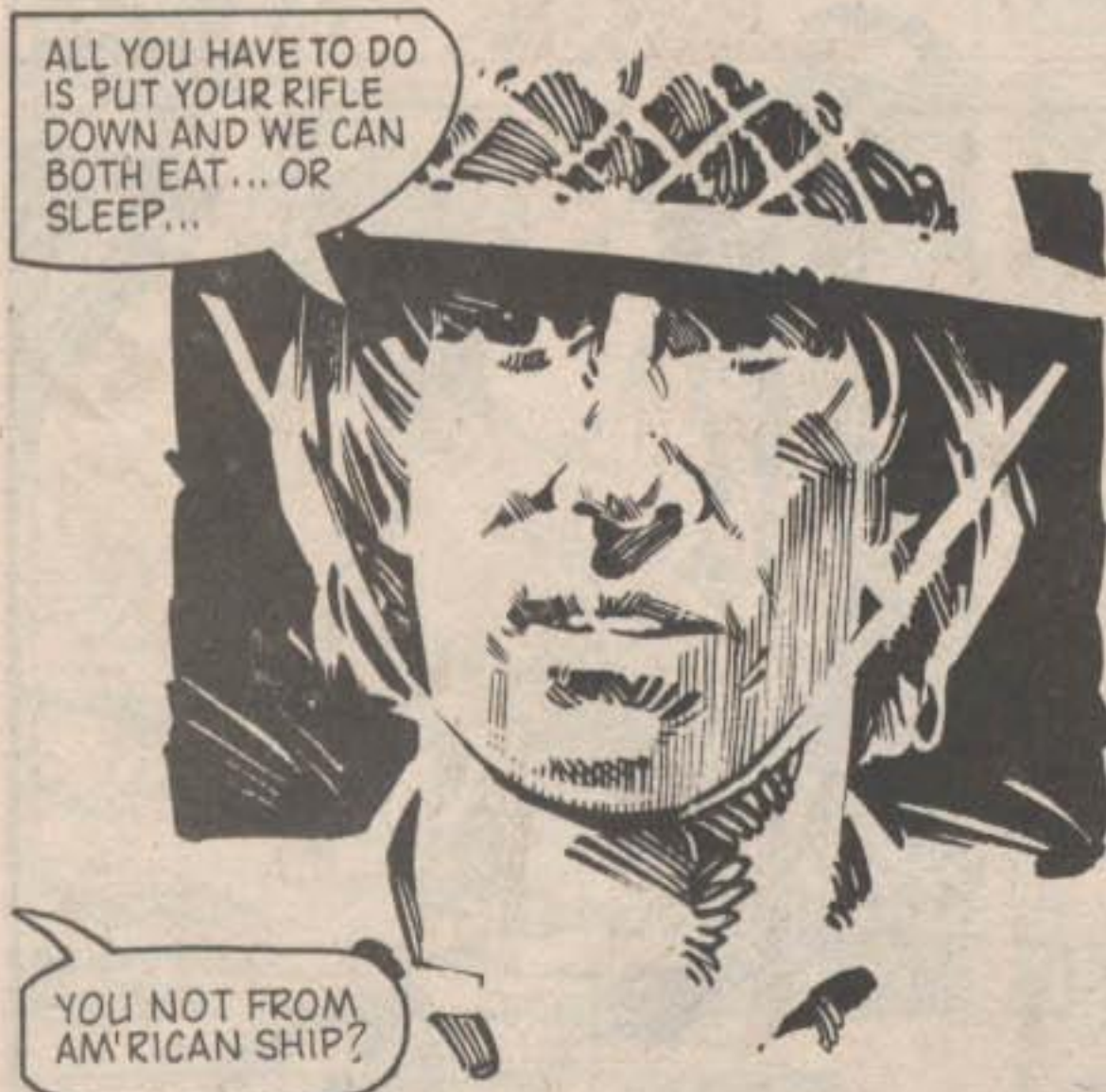
ARE WE GOING TO SIT HERE FOREVER? WITHOUT EATING OR SLEEPING?



AREN'T YOU HUNGRY?



ALL YOU HAVE TO DO IS PUT YOUR RIFLE DOWN AND WE CAN BOTH EAT... OR SLEEP...



YOU NOT FROM AMERICAN SHIP?

NO... I'M FROM A DISTANT PLACE... I'M NOT INVOLVED IN YOUR WAR...



IF I PUT DOWN RIFLE, YOU NOT BETRAY ME?

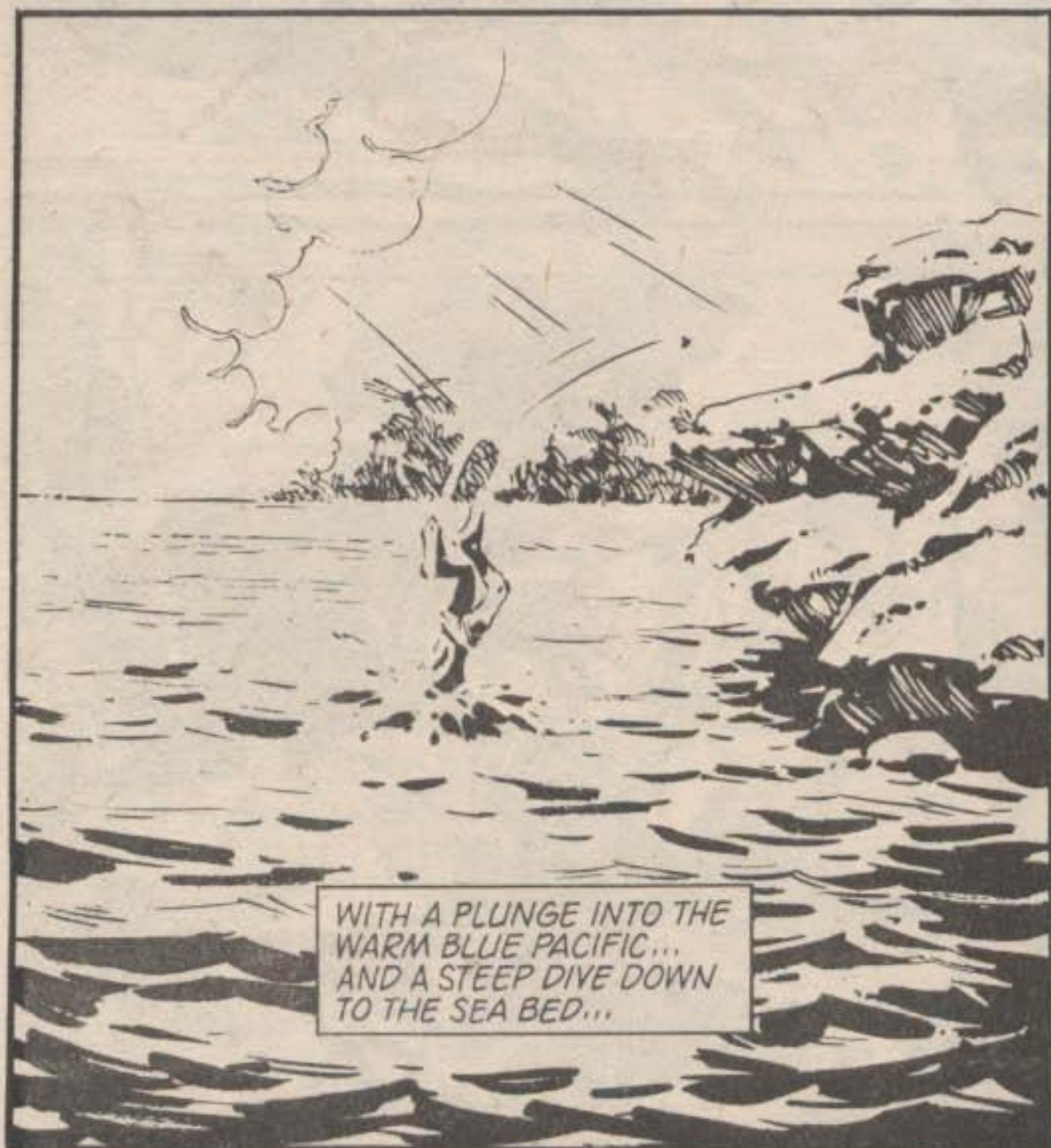


NO, I WON'T BETRAY YOU... I'LL EVEN COOK SOME FISH FOR US...

NO! NO COOK FISH... EAT FISH RAW... VERY GOOD!

YOU TRY!







THAT AND HIS NATURAL
INSTINCT FOR SURVIVAL...



GOOD
MORNING!

UP UNTIL NOW, THAT IS!



THE RIFLE SHOULDN'T BE
EXPOSED TO SALT-WATER...
IT MAY CORRODE
SOMETHING...

WHAT ARE
YOU DOING?



I FISH FOR CLAMS...
AND OYSTERS! SOME-
TIMES FIND PEARLS!



I DIDN'T MEAN THAT...
I MEAN WHAT ARE YOU **DOING**
HERE? WHERE'S YOUR
UNIT?

THEY ALL
GONE... BIG HURRY...
AM'RICANS MAKE
BIG PUSH...

I AM... **WAS**... IN FOWARD
OBSERVATION PATROL... YES?

I GO AHEAD OF MAIN TROOP...
FIND EASY WAYS TO ISLANDS...
I STUDY REEFS... TIDES...
VERY SPECIALISED...

AT HOME IN OKINAWA I AM
FISHERMAN, YES? I HAVE BOAT...
BEAUTIFUL BOAT CALLED "FLUSH
OF DAWN"...

YOU HAVE
BOAT?



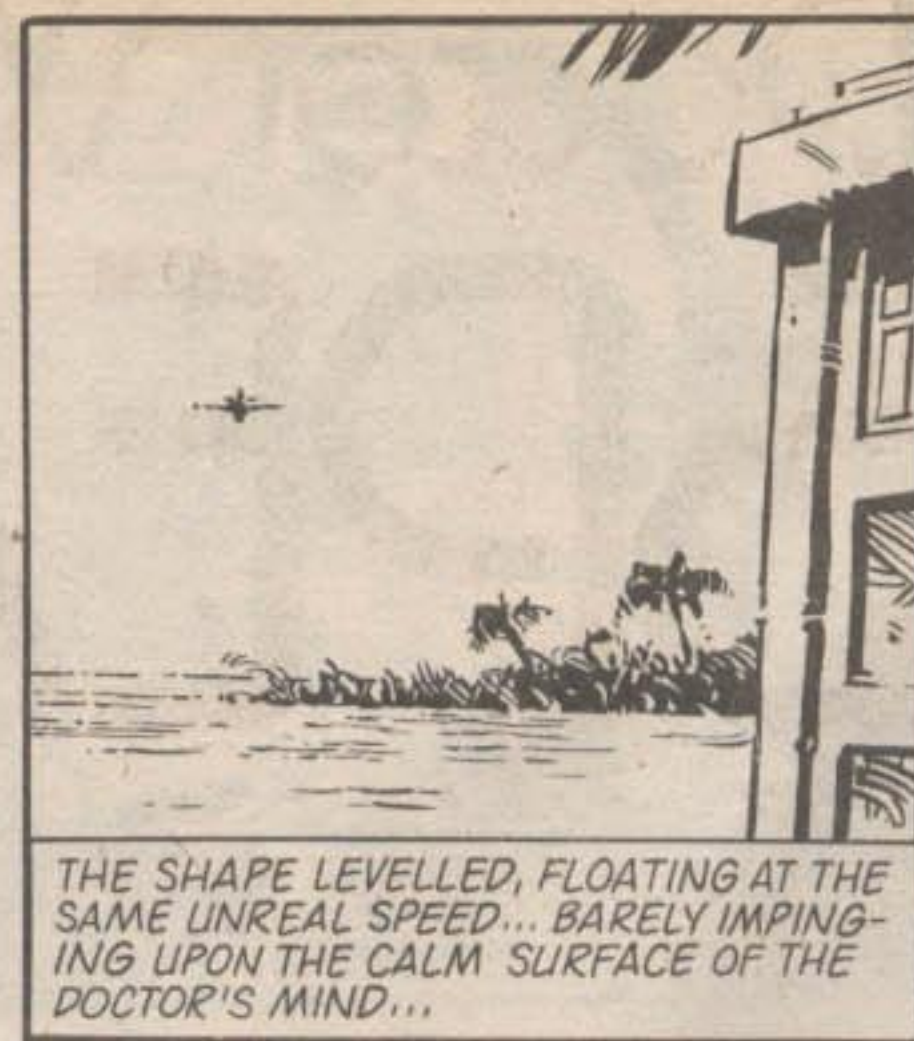
YES, I SUPPOSE IN A
WAY I HAVE... THE **TARDIS**
IS MY BOAT... AND I SUPPOSE
IT, TOO, IS BEAUTIFUL... IN
ITS OWN WAY...



A BREEZE RUFFLED THE SURFACE OF THE SPARKLING SEA... THE DOCTOR FELT AN OVERWHELMING PEACE DESCEND ON HIM... A TIMELESS MOMENT...



A SHAPE DRIFTED AGAINST THE BLUE SKY, LIKE A GULL BANKING IN A LAZY TURN... CAUGHT BY THE HIGH SUN AGAINST AN AZURE DOME...



THE SHAPE LEVELLED, FLOATING AT THE SAME UNREAL SPEED... BARELY IMPINGING UPON THE CALM SURFACE OF THE DOCTOR'S MIND...



THEN THE CALM WAS SHATTERED BY THE HAMMERING OF GUNS...

THE ROARING SCREAM OF A HURLING FIGHTER!



THIS CAN'T BE HAPPENING! THIS IS 1983! IT CAN'T BE HAPPENING!



THE DOCTOR RAN... THE PLANE TURNED, BANKING HIGH... THEN FLASHED IN ON ANOTHER PASS...



TRY TELLING THE PILOT, DOCTOR... HE'S JUST DROPPED A **BOMB** ON YOUR TARDIS!

NEXT > BETRAYAL!

Doctor Who Archives

SPEARHEAD

FROM SPACE

EPISODE 1

During a routine days work in a UNIT Tracking Station the radar technician is suddenly alerted by the sight of a swarm of meteorites on his screen, flying in formation they approach the Earth. Reporting to his Officer, they both watch as the alien matter appears to slow down. It is almost as if the mystery objects are going to land.

In another part of the country, Oxley Woods, a poacher, Sam Seely dives for cover as several "thunderballs" crash around him. As the quiet of the wood returns so does Sam Seely's courage and he investigates. Proding the ground with a stick he finds a "thunderball". Of an irregular shape the artifact emits a warbling sound in time with a pulsing glow. Touching it Sam recoils as his "thunderball" is still red hot. He reburies it intending to collect it later. In another part of the woods the wild life is disturbed yet again, this time by the sound of some alien engines. Slowly the TARDIS materialises and as the doors open an unfamiliar, shabby Doctor falls to the ground.

Later that day a black Ford Executive speeds through London carrying scientist Liz Shaw to a secret rendezvous. She has received a comunique from Brigadier Lethbridge Stewart requesting her presence at a meeting regarding the post of Scientific Adviser. Once finished explaining, about UNIT and the job the Brigadier is surprised by Liz Shaw's scepticism and reluctance to help. Only when mentioning the meteorites and that another shower had "landed" in exactly the same spot some months earlier, did she become interested.

Their conversation is interrupted by a phone call from Captain Munro. His troops have cordoned off Oxley Woods and searching for the meteorites have come across an unconscious man beside a Police Box. The words Police Box spur the Brigadier into action. Could this stranger be the Doctor? A guard is placed around the TARDIS and he and Miss Shaw travel down to Ashbridge Cottage Hospital to have a look at the mystery man.

Meanwhile, at the hospital our stranger is causing much confusion. The Doctor in charge, Henderson, studies some X-rays which show the injured man to have two hearts. Going to the phone to check, he in turn receives an irate call from a Dr Lomax demanding to know what Henderson is playing at sending him non human blood for cross matching. Dr Henderson is baffled. He took the blood sample himself. One of the hospital porters, Mullings, overhears the telephone conversation and sells his story to the Daily Chronicle.



By now Sam Seely has returned for his "prize". Digging it up he puts it in a sack and sets off home avoiding the searching troops.

The Brigadier and Miss Shaw arrive at the hospital only to find a large press reception asking about a man from space. Furious, the Brigadier pushes past them to meet Dr. Henderson. Shown into the room the Brigadier is disappointed that the man on the bed is not the Doctor. Just then the patient stirs and smiles up at the Brigadier, greeting an old friend. Seeing the puzzled look the mystery man borrows Liz's pocket mirror and examines his face. Looking worried he slips back into unconsciousness. Baffled the Brigadier orders him to be moved to UNIT HQ as soon as possible.

Out in the main entrance of the hospital the reporters see the Brigadier's car speed off. Realising something is afoot they rush to the phone where one man is just standing, staring straight ahead. As the phone box door is opened, without a word he turns and leaves. Whatever he was doing, he certainly was not using the phone.

Meanwhile, our poacher is getting careless and is caught by the two soldiers guarding the TARDIS. They ask if he has seen any meteorites. Sam acts the fool. They let him go warning him to keep away from the area.

Back in the hospital the celebrity patient suddenly wakes, demanding his shoes. The nurse gives them to him and goes off to fetch Dr Henderson. Seconds later they return and the figure on the bed falls immediately into a deep sleep clutching the shoes desperately to his chest. Worried that they may possibly have a mental patient on their hands Dr Henderson and the nurse go off to fetch some equipment. As soon as they are gone the stranger wakes and shaking the right shoe, a key drops out. Holding this tightly he slips into unconsciousness again, this time smiling.

A short while later Dr Henderson returns and waiting for the nurse sits at the desk making notes. Silently two figures creep up behind him. One hits Dr Henderson on the back of the neck, knocking him out cold. Then the two grab the patient, put him into a wheelchair and put a strip of elastoplast over his mouth. Hurriedly they push him out of the hospital to a waiting ambulance. As they push the wheelchair into the ambulance two strangers suddenly twist the wheelchair around and dash off down the drive. The kidnappers quickly board the ambulance which gives chase and is driven by the man found earlier, hogging the phone box.

Just at this moment Captain Munro finds the dazed Dr Henderson and rushes outside just in time to see the speedily retreating ambulance. He orders his men to shoot at the tyres but they miss.

Fortunately the drive is a downward slope and the wheelchair manages to get up a fair rate of knots before inevitably crashing into a grass embankment. Quickly the stranger staggers off into the woods, blind instinct apparently directing him. Minutes later the two soldiers guarding the TARDIS, already having heard the firing now hear someone crashing through the undergrowth towards them. Calling he gets no reply. Raising his gun the nervous private fires just as the mystery man appears. Clutching his forehead the patient collapses to the ground.

EPISODE 2

Only a superficial wound, the private is nevertheless severely reprimanded. Dr Henderson takes his charge back to the hospital and informs the Brigadier of events. Later while doing an ECG scan it is revealed that their is very



little brain activity in the patient. Dr Henderson believes this to be self induced and nothing to do with the bullet wound. The precious key is prised from the strangers hand and given to the Brigadier. He wonders. Could this man be the Doctor? First the Police Box, then the key and the stranger's efforts to regain the TARDIS.

With the TARDIS moved to UNIT HQ the guard on the hospital is doubled. The searching troopers find shattered pieces of meteorite which the Brigadier takes with him for Miss Shaw to analyse. Just as he is leaving Captain Munro shows the Brigadier a press photo which contains a shot of the leader of the kidnappers. He tells Captain Munro to run a check on the suspect.

Returning from a business trip in the States Ransome goes straight to his factory, AutoPlastics Ltd, to find that all the staff have been replaced and a notice on his workshop door saying "Out of Bounds"! Going straight to the Managing Director, Hibbert, he demands to know what is going on and why he has been dismissed. Hibbert rather feebly explains that the firm has gone into partnership and that new policies are being implemented. Ransome protests but is asked sharply to leave. Shocked that his old friend could treat him like this Ramsome complies. As he leaves he is watched by the new partner, Channing. He was the leader of the kidnappers!

Meanwhile, at UNIT HQ Liz Shaw is drawing some conclusions. First, the meteorite is not strictly a meteorite as it has been manufactured in some form of plastic. Fierce scorch marks comply with the theory of it travelling through the Earth's atmosphere but not conclusively. As for it being part of an alien invasion and the story of a Doctor flying through space in a London Police Telephone Box, sheer rubbish!

At the plastics factory Hibbert seems disturbed over Ransome's dismissal but a few reassuring words from Channing seems to set him right. It is almost as though Channing has some kind of mind control over Hibbert. The former says that two energy units are still missing. Their pulsation signals will increase soon to aid recovery.

Within the boundaries of Oxley Woods is Sam Seely's cottage. In the back yard Sam pulls a heavy metal trunk from inside his shed. Opening it he reveals his "prize" thunderball. As he watches it begins to pulsate more brightly and the warbling noise increases also. In the woods nearby a figure stops as though listening. As it turns the blue overalled mannequin sets off in the direction of the Seely cottage.

Interrupting his wonderment Sam's wife Meg returns home. He quickly hides the thunderball and she suspiciously asks what he is about. Satisfying herself that all is in order she goes into



the cottage. Sam bundles the meteorite back into the trunk, slams the lid and pushes it back in the shed. As the lid slams shut the blue overalled figure in the woods seems to lose its direction.

At UNIT HQ General Scobie, in charge of the regular troops, pays the Brigadier an informal visit on his way to the Plastics factory. He is to have a plastic replica made of himself for the military display at Madame Tussauds. While in the UNIT laboratory General Scobie cannot help but to see the TARDIS and enquires what they are doing with an obsolete Police Box. Liz is unable to resist telling him that it is really a spaceship!

Back at Ashbridge Cottage Hospital the Doctor awakes to find himself alone. Quickly he steals out of the ward and finds a changing room in which he hopes to find some clothes. As he searches a top notch Doctor enters with Dr Henderson. The visitor has travelled down from London especially to see the Doctor. With nowhere to hide the Doctor dives into the shower and breaks into song. When the coast is clear he emerges and gets dressed in some stolen clothes finishing off the outfit with the Specialist's hat and cloak.

In Oxley Woods the searching troops have had some luck and found a complete meteorite. It is put on board a Land Rover and driven to UNIT HQ. As the Land Rover passes along the road the mannequin in the blue overalls senses the signals

from the globe and runs to intercept the vehicle.

The Doctor successfully escapes the hospital and surveying the car park chooses the old red Pakcard in which to make his escape. Ironically the car belongs to the London big-wig.

On hearing of the Doctor's escape the Brigadier is not unduly concerned. After all, he has the TARDIS and the key! Even if he cannot get the wretched doors open!

The blue overalled figure finally manages to catch up with the Land Rover and promptly steps out directly in front of it. The driver swerves to miss the figure and collides with a tree, killing him instantly. The mannequin helps himself to the meteorite.

This news is somehow relayed to Channing who is waiting at the plastics factory with Hibbert for the arrival of General Scobie. All around them is a mass of new, highly sophisticated machinery.

The Doctor finally turns up at UNIT HQ by the use of a Tardis homing device within his wrist watch. The Brigadier has a barrage of questions which are all dispelled by the Doctor's comment; "I'm sorry, Brigadier, but I've lost my memory!" Side tracking, the Brigadier gets the Doctor's opinion on the meteorites. He immediately states the obvious that they are not meteorites at all. From the shape of the pieces they must have been hollow and therefore contained something. As no whole ones have been found it seems logical that they have been collected by someone else.

Meanwhile, General Scobie arrives at the Plastics factory for 'measuring up'. He is not over impressed by the work done so far. Elsewhere in the factory Ransome has returned to investigate and collect some of his belongings. Breaking in to his old workshop he is astounded by all the new machinery installed there. There is a main centre piece, some peripheral gadgets and a line of blue overalled mannequins. As Ransome studies the main equipment more closely he hears a noise behind him. Turning he is horrified at the sight of one of the mannequin figures walking towards him.

EPISODE 3

The fingers of the outstretched mannequin's hand drop away to reveal a nozzle from which spits an energy bolt. It misses Ransome by inches, scorching part of the equipment. A game of "hide and seek" around the machine results in Ransome escaping down the fire escape, hotly pursued by the plastic figure. Almost at the perimeter, Channing, Hibbert and General Scobie walk into view. The mannequin stops under a glaring look from Channing. The blue overalled figure, an Auton, turns and disappears into one of the buildings allowing Ransome to escape. Channing and Hibbert see General Scobie out, informing him of a preview of his replica before it goes on display. As soon as the General has left Channing instructs the Auton to home in on Ransome's brain waves, find and destroy him.

A very frightened and tired Ransome stumbles into the UNIT post set up in Oxley Woods. He blurts out his unbelievable story to some amazed soldiers.

In the Seely household Meg confides in her husband that she is worried over recent events. Sam tells her not to be stupid and to stop worrying. He too has been taking a keen interest in all the local activities and it occurs to him that his prize "thunderball" may well be worth a lot now.

Unsure of what to make of Ransome the Captain has him sent to the Brigadier. Walking dummies is more his cup of tea.

Back in the UNIT laboratory Liz and the Doctor

have been unable to identify the meteorite fragments with the Doctor explaining about the primitive equipment at his disposal. He explains to an incredulous Liz that he has an entire laboratory inside the Police Box, in which, is what they require right now. A Lateral Molecular Rectifier. If Liz could only get the key from the Brigadier. Believing the Doctor completely mad, she agrees to procure the TARDIS key if only to prove the Doctor's insanity!

Arriving at the temporary UNIT post Sam Seely sheepishly asks Captain Munro is there is a reward for finding one of the "thunderballs"?

In Ransome's old workshop Channing explains to Hibbert that their quarry is temporarily out of range but as soon as he returns he will be dealt with. More importantly everything is ready for the final 'Phase'. Only one energy unit remains to be collected, the swarm leader. Unbeknown to Channing this is the unit that Sam Seely is concealing.

At UNIT HQ Ransome relates his story to the Brigadier when Liz enters to ask for the key. The Brigadier tells her to come back later as he is busy. As she turns to leave she spots the key on the desk and expertly palms it on the way out. Within the minute the Brigadier notices the key has gone and rushes off after Liz.

In the laboratory Liz gives the Doctor the key. Thanking her very much he goes inside just as the Brigadier arrives. Both he and Liz watch as the Police Box emits strange wheezing noises followed by an explosion and billows of smoke as the Doctor re-opens the doors. As he steps out he mutters something about being marooned on Earth as the Time Lords have changed the dematerialisation codes. Not understanding a word of what the Doctor is babbling about they all go to see Ransome. Hearing the story once again the Doctor, Liz and the Brigadier plan to visit the factory themselves.

Meanwhile Sam Seely has confessed to having a "thunderball" and Captain Munro arranges to have it collected.

Mag Seely has become concerned over the prolonged absence of her husband and goes down to the garden shed to see if he is there. Finding the trunk blocking the doorway she tries to move it but it is too heavy. Opening it she finds the energy unit still glowing and chirruping. In the woods the patiently waiting Auton picks up the signals and starts moving towards the cottage.

Before long Meg hears someone crashing about in the cottage. She thinks Sam has returned but is terrified at what she sees. The Auton has arrived. Running back to the shed she grabs Sam's shotgun and fires point blank at the Auton, hitting it squarely in the chest. It keeps coming!

In the factory Channing is guiding the Auton and orders it to search for the sphere. On route to the factory the Brigadier, Liz and the Doctor stop at the Seely cottage to investigate the commotion. Encountering the Auton the Brigadier and Captain Munro fire their guns at it but to no effect. Outnumbered, Channing recalls the Auton leaving the energy unit behind which the Doctor soon locates.

The retreating Auton suddenly stops. Picking up Ransome's brain waves, obeying its preprogrammed orders advances on the UNIT tent. Ripping open the back of the tent the Auton enters and fires two energy bolts at Ransome, totally obliterating him. Mission accomplished the deadly mannequin leaves silently.

At last the Brigadier and party arrive at the Plastic factory and see Hibbert. He laughs at Ransome's absurd story saying it is probably an invention to cover his dismissal. The Doctor asks what it is they make now. Plastic mannequins for shop window displays!

Back in UNIT HQ the Brigadier decides to ask for extra troops to surround the factory, pending investigations. He phones General Scobie while the Doctor and Liz are getting excited over detecting an intelligence within the energy unit.

At General Scobie's home he finishes his conversation with the Brigadier commenting that he thought the latter was being a little alarmist. However, he will come over and discuss the matter. Putting the phone down there is a knock on the door. Answering it he recoils in shock. For standing there is an exact replica of himself!

EPISODE 4

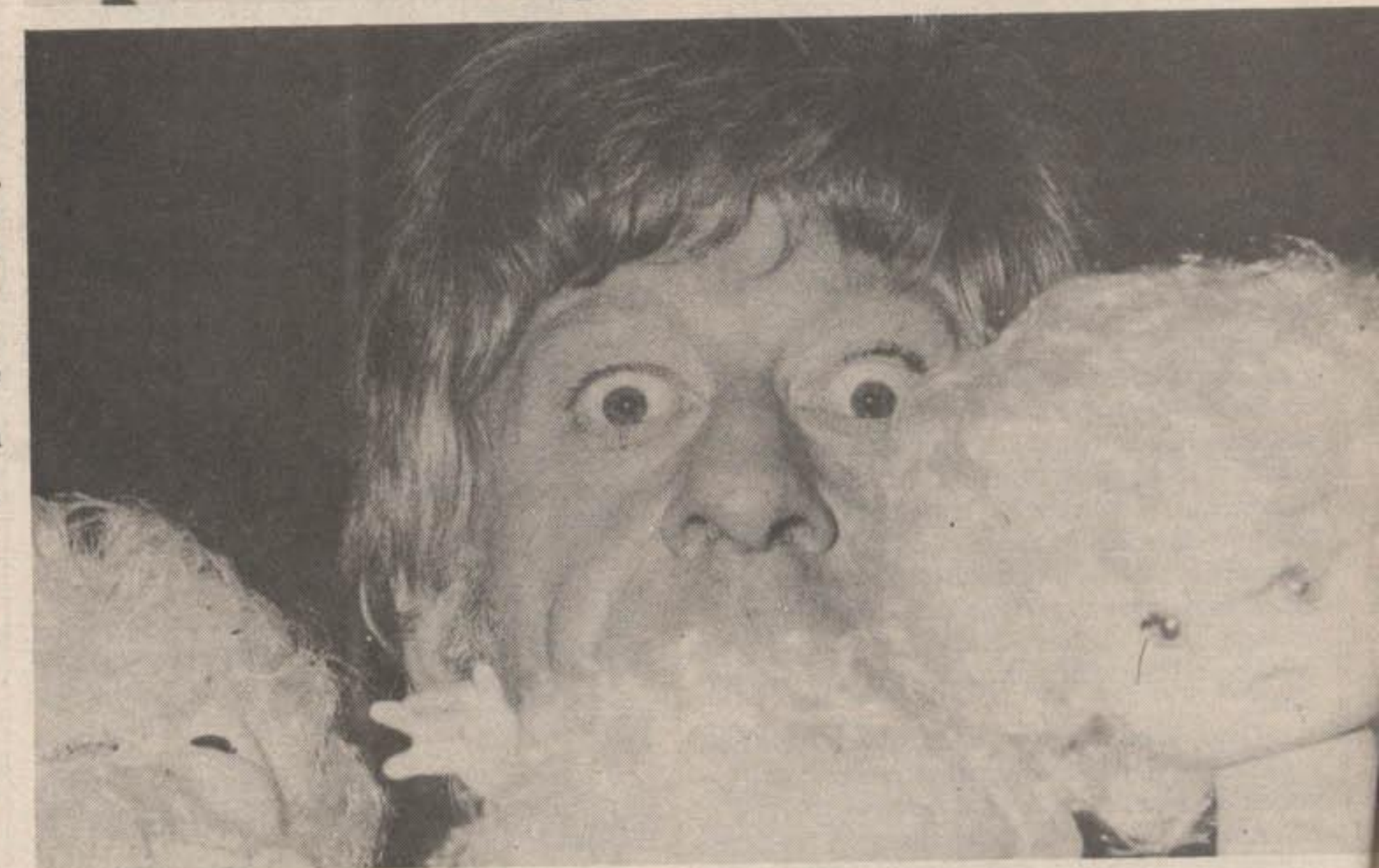
At UNIT headquarters the Doctor and Liz are making some headway. They have ascertained that the contents of the sphere is only part of a gestalt without any physical form, explaining the need for the plastics factory. The entity exists on a specific frequency. The Doctor and Liz are working on a machine to establish this frequency with the aim of communicating with their adversary.

The Brigadier receives a call from General Scobie placing the Plastics factory off limits. He promptly hangs up before the Brigadier can argue. He informs the Doctor and decides to go over the General's head and contact Geneva. The Brigadier also tells the Doctor of the General's visit to the factory for the construction of a plastic replica for Madame Tussauds. This greatly interests the Doctor and both he and Liz plan a visit.

At the waxworks the Doctor checks with the attendant that the new models are in fact made of plastic and not wax. Looking round they find General Scobie's replica on show. The Doctor studies the model. It is perfect, even down to the detail of a fully wound wrist watch showing the correct time. They try phoning the Brigadier only

Taking charge of the regular troops as well as his own, the Brigadier is ready to take on the advancing party of Autons. A fierce battle ensues with the contemporary weaponry ineffective against solid plastic. Liz and the Doctor, on the other hand, are having more success. Able dealing with the occasional Auton they soon reach Ransome's old workshop, the nerve center of the invasion. Seeing the Doctor, Channing turns the machine tank to full power. The seething mass within seems almost to burst out. The Doctor approaches the alien and tells Liz to switch on. Nothing happens. A fault has developed. His attention distracted a writhing tentacle appears from the top of the tank, envelops the Doctor's neck and starts to strangle him. Frantically Liz rectifies the fault, a loose connection, and the machine hums into life. Slowly, at first, the Nestene creature releases the Doctor. He and Liz watch its death throws before switching off. On the far side of the room is the crumpled remains of Channing. A gestalt, being a communal creature, as the main entity is dead so all the other related creatures 'die'. Outside all the fighting Autons suddenly collapse as do all the replica Government Ministers, etc. The invasion is over.

Back at UNIT HQ the Brigadier asks the Doctor if the Nestene will return and if so can he rely on the Doctor's help. The return of the Nestene menace is a possibility and as for his help. The Doctor would like to discuss a deal. In return for his assistance he requires the full facilities of UNIT's laboratories in order to repair the TARDIS. The Brigadier agrees. A full set of papers will have to be drawn up. He suddenly realises that he does not even know the Doctor's name. "Smith," replies the Doctor. "Doctor John Smith!"



PROFILE: John Nathan-Turner

Born in Sutton Coldfield on the borders of Birmingham in 1947 *Doctor Who* producer John Nathan-Turner lived at home throughout his school years until he was eighteen. For the most part John's education was at King Edwards School but for a while he resided at Longdon Hall boarding school in Staffordshire. From the outset John had always been keen to be involved in drama. "The first thing I did in amateur theatre was in a pantomime at a local Church hall." This was at the tender age of ten. His next taste of theatricals was at school in a sixth form revue and because he remained in the sixth form for three years, the second and third years he wrote, produced and appeared in the revues. As well as this, in the third year he wrote and produced at school (without the Hitchcock syndrome) a pantomime, none other than Cinderella. Included in his studies of the time John also directed and appeared in a French play called *Le Medecid Malgré Lui* by Moliere.

Having turned down a place at Hull University John went into theatre at the Alexandra Theatre, Birmingham. "Initially I went as an ASM, (assistant stage manager), looking after all the props for a pantomime with Des O'Conner, the three Monarchs and Rickki Fulton. Then I was asked by the management if I would do their repertory season which followed the pantomime." He readily agreed as the only other work he had managed to accommodate during his studies was extra work (walk-on parts) for both BBC and ITV. These included *The Flying Swan* and *The Newcomers* for the Beeb while dabbling in *Crossroads* for the opposition. So he started off his first repertory season doing a play whose life began in a most unusual way. It was first rehearsed at the Savoy Theatre, London, it then went to Birmingham, then moved to Leeds. "and hopefully from Leeds it was coming into the West End." This play starred Naughton Wayne and Douglas Wilmer and was a great success in both Birmingham and Leeds. However, it was decided that the show needed recasting before going to the West End and during the interim period the Alexandra Theatre management asked John if he would like to stay with them for the rest of their rep' season as the other management were not giving any indication as to when the show would be done, if at all. So even though he had a small part for which he was paid an extra two guineas a week, John decided to stay with the Derek Salberg company and his part was played by the son of the two authors when the play eventually re-opened three months later. John, meanwhile, took a show to Birmingham then toured on to Leeds. While at Leeds the company rehearsed another play which opened in Birmingham and later followed to Leeds where the whole process started again. "So throughout that whole summer of about six or seven months it was my big start in theatre, as an actor A.S.M. (Assistant Stage Manager) and Stage Manager.

After that John turned to acting and television and indulged in a couple of episodes



of *Crossroads*. Following this he was asked to go as stage Director for Derek Salberg to take the pantomime that he had ASM'd on the previous year, to Wolverhampton. The pantomime starred this time the late Dick Emery, Ted Rogers and the Dallas Boys. The show was immensely successful playing to capacity throughout its whole run including an extended week.

From there and through the Director of the pantomime John was asked if he would like to go to the Everyman Theatre at Cheltenham to be the Stage Manager there for a season, as well as performing. He agreed and played some nice parts but as the roles became bigger and more significant he decided that he preferred to follow a production vocation rather than acting.

All during these two years John kept

applying to the BBC even though he was not sure exactly what he wanted to do. Each time he was turned down through lack of experience. Then in classic style, out of the blue while he was in mid season at Cheltenham John was invited down to London for an exploratory interview at the BBC. At the end of the interview, "I got the impression I was being offered, although they didn't actually say so, either a job as Floor Assistant in London or Glasgow and was there any preference." Naturally, John chose London. "I have to admit that either I was very naive or the person talking to me about the job of floor assistant did make it sound more attractive and responsible than it was." A Floor Assistant is basically a call boy ensuring that the artists get on set at the right time. Even though some shows are more demanding than others it is ▶

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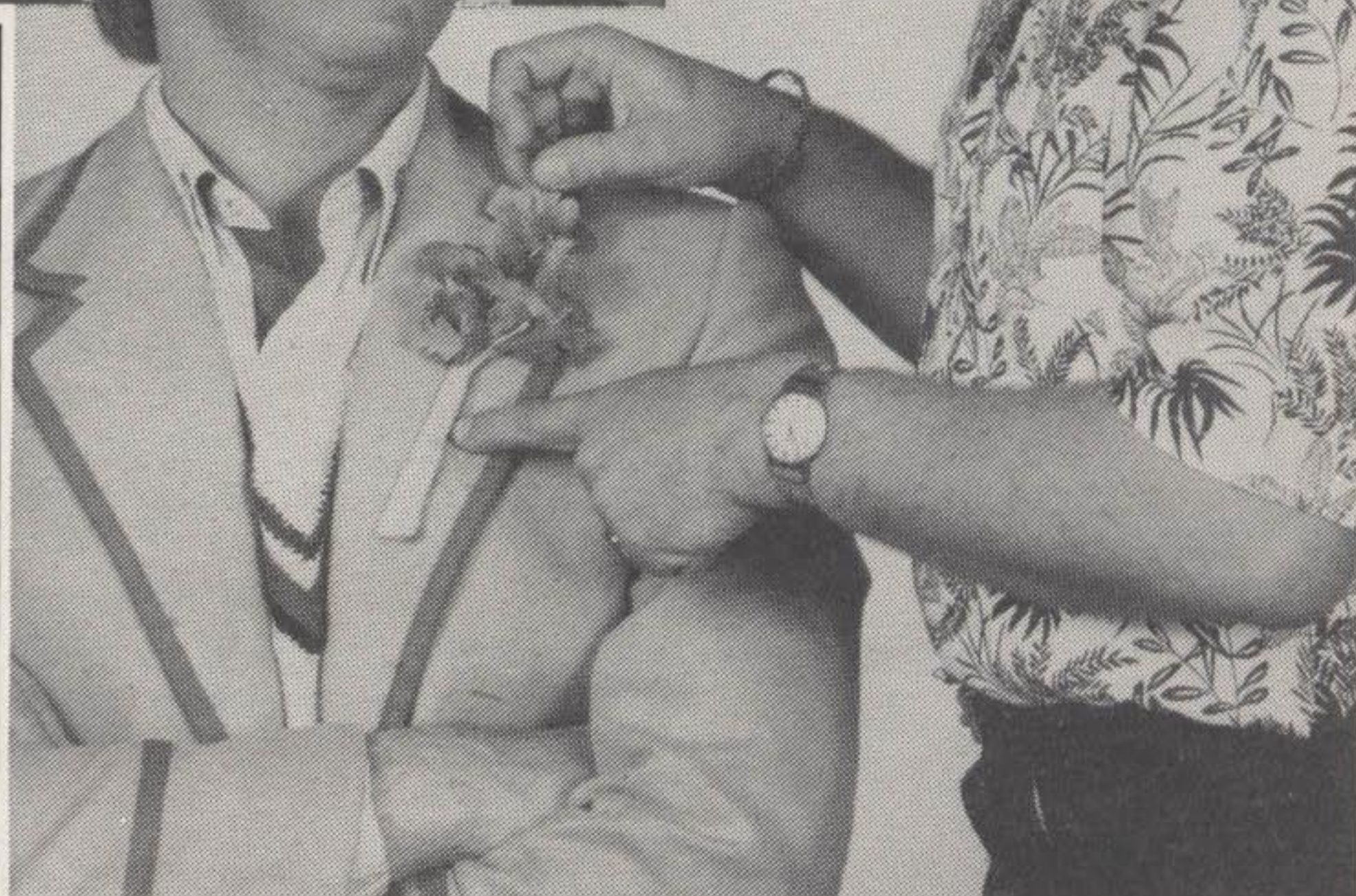
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doubtful, had John have realised the exact nature of the work and being used to a senior post in theatre whether he would have taken the job. However, he did take it, coming in on a four month contract in December 1968 and almost immediately was offered an extension as due to the beginning of BBC 2 staff was short at that time. After only one year working on a range of programmes including *Nationwide*, *Grandstand*, *Blue Peter*, Terry Thomas specials and the *Benny Hill* shows, even the *Six Wives of Henry VIII*, he became bored. Fortunately, an elder floor manager was on hand with some best advice possible. "While you are a floor assistant it is the only job where you have time. If you are doing a *Playschool* and you have two Presenters to get on the set at the right time you have nothing else to do until lunch break. Use this time, get up into the lighting box, play with the camera, ask the sound operator to let you operate the boom and learn what everyone else is doing." John took this advice and after two and a half years of this he became quite proficient and felt it time to move on. He went to Union and Threshold House on attachment as an assistant floor manager, once again for four months. John never went back and very soon became a staff assistant floor manager then a Production Assistant, then a Production Unit Manager and finally a Producer. It took eleven years to go from Call Boy to Producer which is meteoric in BBC terms but a long time nevertheless. It is ironic to think had John known exactly what that first BBC job entailed he may never have reached as far as he has.

Although John's recent pantomime, *Cinderella*, at Tunbridge Wells was a tremendous success and he has his roots in theatre he feels now that he is; "a telly person. Even though it is where I started and a world that I love, I wouldn't really want to work in the Theatre every day of my life anymore. My recent excursion was very refreshing and I feel I benefitted from it by going away and doing something different."

Cinderella ran for three weeks. The preceding two weeks consisted of fourteen hour days of solid rehearsals. Hard work but it paid off. The show was a tremendous hit breaking all box office records for that theatre. Normally once the show opens the Director's job is finished. John has different ideas about



this. "I am very keen, once the show is open, on seeing it again to see if we can perfect something or if we could change something to great advantage or maybe move one entrance of somebody. So that even while we were playing I was still going down to Tunbridge three times a week. Much as I thought at the end of three and a half weeks of *Cinderella* we had got it really pacy, really good, really fine, I am not saying that's the best ever. I don't think any artistic medium can ever be perfect."

With television, obviously, one cannot keep changing the performance although with modern techniques multi-shots of each scene can be taken so there is a limited choice when editing. "A great friend of mine who is a highly talented television Director who was a kind of mentor towards me said to me about ten years ago, television is a compromise and if you get thirty percent of what you intended on the screen, you haven't done badly. Any less and you are in trouble" The compromise consisting mainly on the constraints of money and availability of actors, writers and Directors.

Apart from *Doctor Who* John Nathan-Turner's other most famous programme is *All*

Creatures Great and Small on which he worked as Production Unit Manager. Coincidentally he started on *All Creatures* about the same time as Production Unit Manager of *Doctor Who*.

"It was a super show. I think we all felt, when *All Creatures* started, that it smelt of success despite the two failed movies. Because the books were so marvellous we all felt instinctively that it was going to work. I don't think Bill Sellers, his script editor or myself ever thought it was going to be as successful as it was." It was an incredibly hard show to make as John points out, where *Doctor Who* is technically difficult, *All Creatures* problems stem mainly from the animals. Two marvellous vets were employed for the series. One on location and one in the studio who supervised everything and made sure that no animal was maltreated.

When working ones way up through the ranks as Assistant Floor Manager and as Production Assistant one gets allocated. Once you have been around for a while you get consulted on preference. On reaching Production Unit Manager status John was asked what he would like to work on, but no



promises. His reply; "I would like to do Doctor Who and All Creatures in that order." As it turned out he started them both together. All Creatures from the outset and Doctor Who, ironically enough, Invisible Enemy. The story that introduced K-9. However, John did attend the final recording of Talons of Weng-Chiang sitting with Graham Williams as observers.

"I think four years is more than enough. I was persuaded to do this extra year and I always wanted to do the Special. Part of that persuasion was because none of my new ideas had been accepted by the Controllers. I would rather stay with a show that I like, love and enjoy, despite the very hard work, than go on to something that somebody else has instigated. I would rather that what I went on to after Doctor Who was of my making." So what are John's future plans? "I have devised one show with a particular emphasis on a bi-weekly model, a soap opera that I would like to do." Also John has his eye on adapting a science fiction work but is keeping it under wraps for the time being. Doctor Who is the hardest show to produce without a doubt. In terms of complexity of programme, the most complex post production of any show and thirdly, the peripheral activity which John considers to be very important. Everything to do with Doctor Who, be it books, magazines, Tee Shirts, Exhibitions, any form of merchandising, they all reflect the image of the show, and should be of the best quality possible. So having been at the helm of such a show for several years whatever comes next should not be too much of a problem, leaving more time for finesse than a less experienced Producer could afford.

Another future project that is dear to John's heart is; "a kind of Saturday evening, 7.15 slot type, family viewing. A sort of All Creatures but nothing to do with animals." And his ultimate goal. Did he want to remain a Producer? "No. I would like to aim for Controller One of BBC television!"

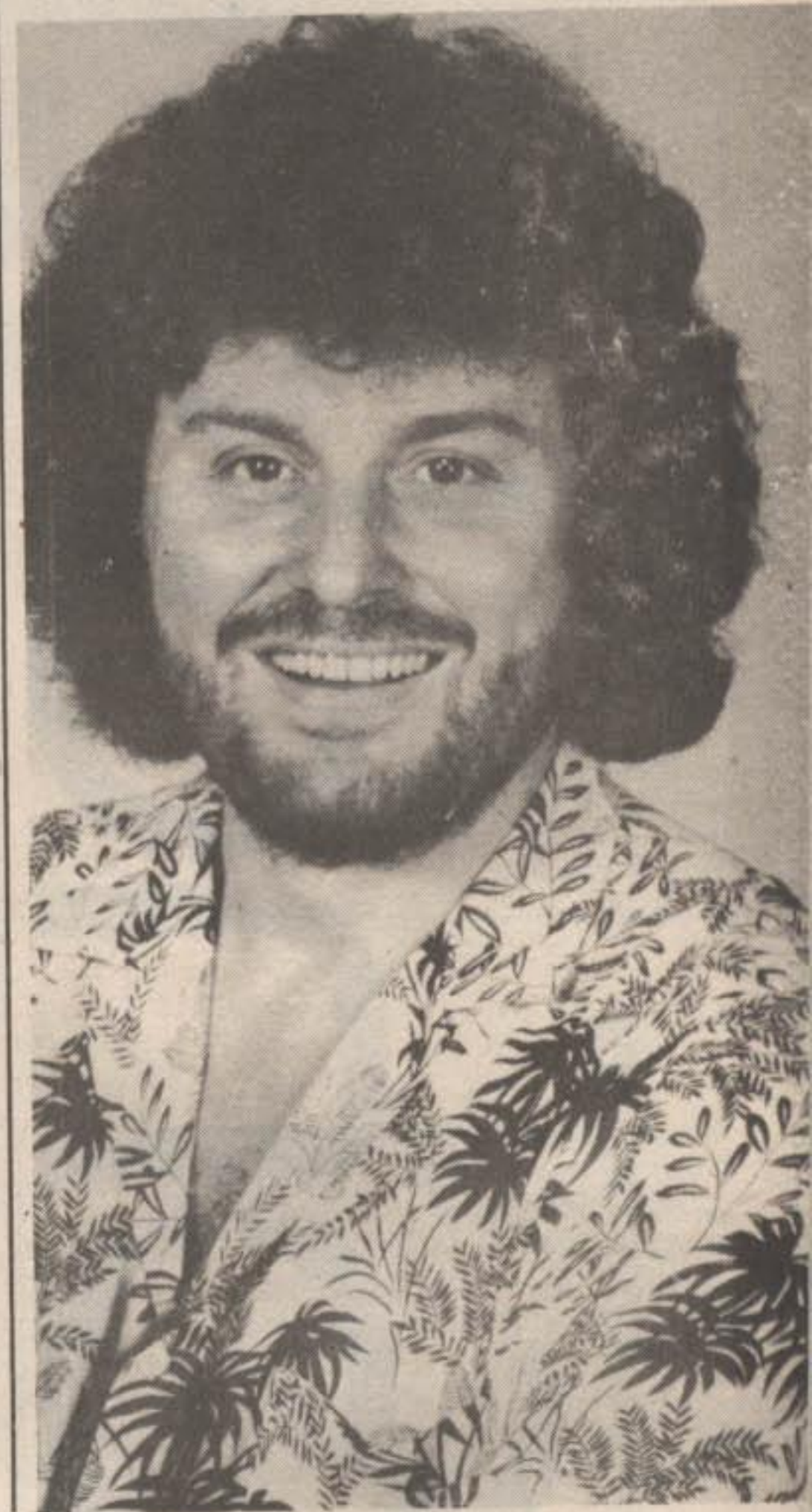
With All Creatures and Doctor Who his most prominent shows to date, how much of a



coincidence is it that the lead actor is the same in both, Peter Davison? At the time John was in fact working on three shows at once. All Creatures Great and Small, Doctor Who and Flesh and Blood. "On the last series of All Creatures we were actually filming Flesh and Blood at the same time. So we all had to keep crossing twenty miles across the valleys to the other Unit." Flesh and Blood also, was being filmed in Yorkshire. "We decided that while the two teams were all up there we would have, for the local Vicar of Askrigg, which was the village we used in All Creatures, a fund raising cricket match. The reason for raising the funds was that Skeldale House, which was privately owned, was up for sale. The Vicar wanted to buy it to convert into an old people's home and he didn't have enough money. So he asked me if I would organise a cricket match between the local people and the All Creatures eleven. Well, we had the other unit so I said, let's forget the local people because they will enjoy watching it anyway. Let's make it the All Creatures eleven verses the Flesh and Blood eleven. So rescheduling our off days to coincide we had marquees and the whole thing in front of the school. We sold Creatures Tee Shirts, Eddie Straiton's books, there was a beer tent, a sandwich tent. We even had Make-up, making children up and Costume, costuming people and so forth. The Yorkshire Dales came to a complete standstill on the day. It was so popular that you just couldn't get anywhere near it. The Police were out in force and at one point there were four mile tailbacks of people queuing to get into this place. There wasn't enough car parking and we jammed the village streets. The BBC Look North cameras were there as well. Thousands upon thousands of people turned up. It was just unbelievable."

"Peter captained the All Creatures side, which won. Now, the picture I looked at was one of Peter receiving the trophy from the lady who played Mrs Pumphrey in All Creatures. It was this picture that inspired me to think of Peter and also the cricketing image."

Above: Peter Davison receives the trophy as the captain of the winning side in the Flesh and Blood team vs the All Creature 1st 11. It was this photo which suggested the cricketing image of the Doctor to producer John Nathan-Turner.



Snakedance

With the possible exception of the *Leisure Hive* the second story of the twentieth season, *Snakedance*, has to be the best all round John Nathan-Turner production to date. From the script to acting performance, from costumes to incidental music, everything was superbly executed. With John Nathan-Turner's bias towards Theology and Christopher Bailey's writing expertise, we have probably witnessed a combination that is not likely to be equalled.

A sequel to *Kinda*, the storyline for *Snakedance* was easier to follow but just as, if not more, tense and exciting. The comparative parallel references obviously helped achieve this. With *Kinda* there were very few instances that one could identify with, unless conversant with the Buddhist faith, to help with the understanding of the plot. In *Snakedance* we had a civilization comparable to our own. There were rulers, Tanha and her son Lon, equivalent to our Royalty and then the man who held the true reigns of power, the Director Ambril. In one classic moment, the Doctor insists on the cancellation of the celebrations. At the time the Director considered the Doctor to be some kind of crackpot vagabond. Ambril's reply; "Oh, certainly. I'll cancel it immediately." Marvellous.

As the legend of the Mara was unfolded bit by bit we were able to piece together, simultaneously with the Doctor, how the creature came into existence. The "Punch and Judy" scene where the puppet Mara appeared was a very clever symbolic way of showing the engulfing of mankind. A simple idea which enlarged the "Wheel of Life" theme from *Kinda*. Another instance of bringing the plot closer to home were the showman Dugdale's scenes. Although perhaps a little over the top they were nonetheless very identifiable.

Now understanding a little better the idea of the "beast from the inner world", one appreciates *Kinda* more. If another poll were to be done *Kinda* would surely gain more respect in the wake of *Snakedance*. In retrospect perhaps *Snakedance* should have preceded *Kinda*.

After a rather mediocre part in *Arc of Infinity* Tegan had a field day with *Snakedance*. Because of *Kinda* Tegan had to be the hinge pin between the two stories and this gave Janet Fielding a chance to explore many of her acting skills. Throughout, her performance was excellent, a treat to watch complimenting her role in *Kinda* perfectly. Nyssa retained her demure, regal composure reminding us of her aristocratic origins of the Traken Empire.

It looks as though the Mara will become to Peter Davison's Doctor – as the Ice Warriors did to Patrick Troughton's incarnation – his monster. The Doctor's repartee, mainly with Ambril, and his nonchallant attitude that quizzed about his motives is a recent trend which hopefully will continue. Much potential is there to be exploited in a true *Doctor Who* vein. Another nice touch was the confusion over the opening of the TARDIS doors in episode one. A throwback typical of the Troughton days as was the Doctor's unwanted assistance for Nyssa in episode four. It is this sort of action that gives the show a natural feel, prolific in the sixties, up until of late has been sadly lacking. Let's hope we have seen a foretaste of things to come.

Performance from the supporting cast, well

chosen one might add especially Martin Clune as Lon even if he did ham it up somewhat, complemented the story beautifully and gave the feeling that everyone thoroughly enjoyed making the show.

The sets for *Snakedance* designed by Jan Spoczynski were poignant, pleasing to the eye and realistic. As were the costumes. Together they gave the production a lavish texture usually more associated with *Blake's* than *Doctor Who*. The introduction of Nyssa's new costume was handled in an identical manner, within the TARDIS as was Victoria's back in 1967. There Victoria tried to show off her new dress in part one of *Web of Fear*. Word for word even down to the Doctor's indifference of the moment. A re-make of the 'new dress'! Was this an intended reference to the past? Anyway, the new outfit made a change and blended in well with the story scenario but somehow looked cumbersome. Her burgundy trouser suit was preferable. Tanha's several costumes befitted a woman of her station over the four episodes. Her son Lon's warrior's guise was shallow considering its purpose, although the headress came over well.

The interior of the cave was unusually believable (only the entrance had a stagey feel about it) and the concealed entrance was just that for once until revealed. Well done. The palace sets, as mentioned above, were clean and alien and reminiscent of *Aftermath*. Together with the sound effects they gave the whole a magnificent atmosphere.

The infamous snake from *Kinda* did not return this time though a puppet Mara was carried through the market place. The real Mara grew from Tegan's arm, very convincingly, finally dropping to the floor before growing to full height. The visual effects at this point were splendid depicting a Tegan dominated Mara.

Remembering that *Doctor Who* is not a horror movie it is doubtful if they could have improved the reality of the snake without either complaints or the censor's axe. If Janet Fielding has any phobias about snakes then she deserves an Oscar for her performance.

It couldn't have been easy with such realistic models. And was Peter Davison's expression of anxiety on the hillside true or acting when Preston Lockwood passed him a live snake?

For Fiona Cumming this was her second *Doctor Who* story as director. Her casting and choice of shots and inter-cutting were impeccable making *Snakedance* her best effort to date. Let's hope she returns in the not too distant future.

In both stories we had the archetypal purveyor of myths and legends. A jester/clown in *Kinda* and the snakedancers in *Snakedance*. Their role in life was to perpetuate the legend of the Mara. Even if the people were not superstitious and did not believe, there was, as in our world with the gypsies, an undercurrent of cowering reverence. Within *Kinda*'s framework were several obvious references to religion. So to in *Snakedance*, if not quite so prominent. We got the impression that the Manussans were once quite an advanced race, indeed, they must at one time have delved into the



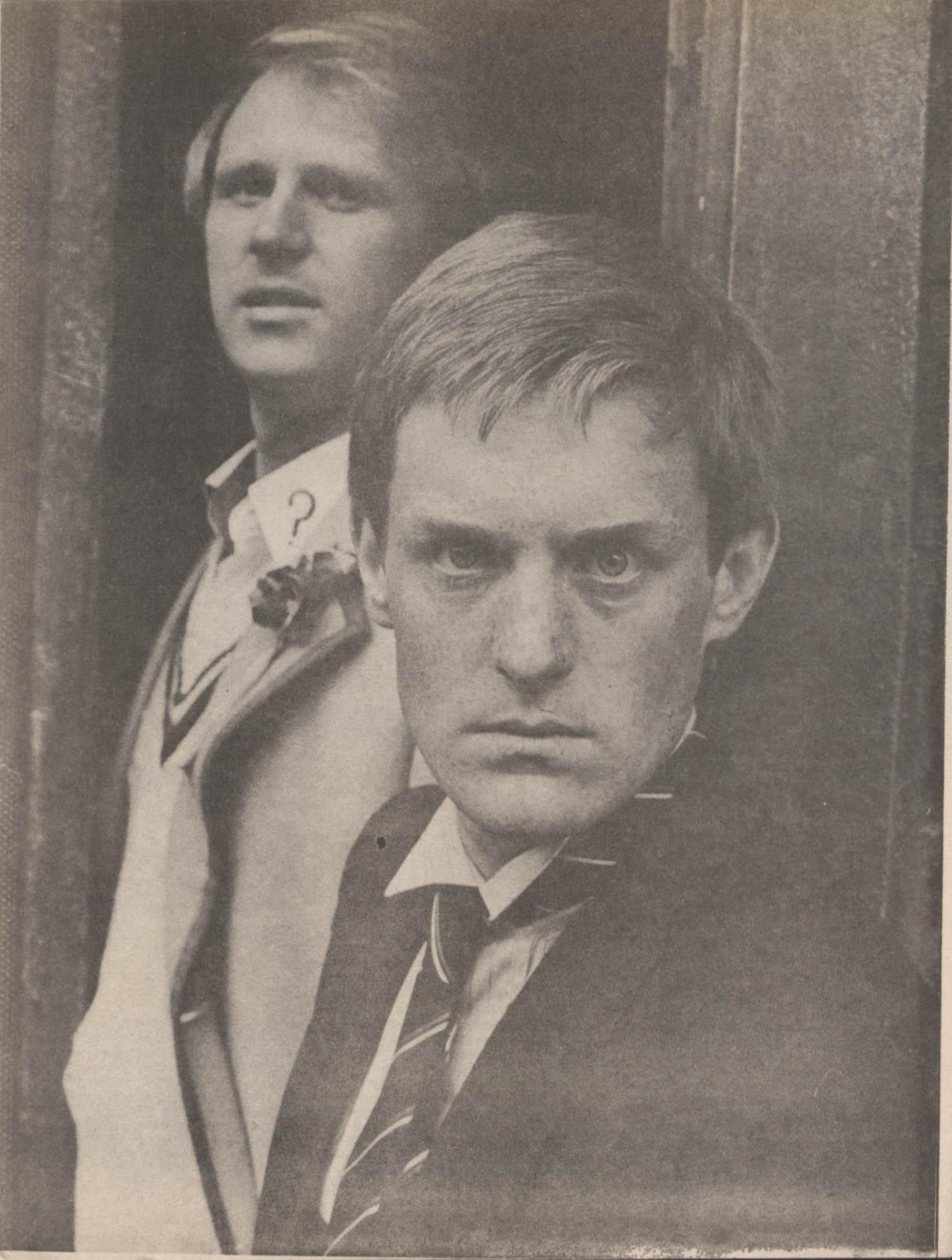
Above: The cast of Snakedance in a scene from the show. Snakedance is a sequel to last season's adventure Kinda.

mysteries of space travel for the Mara to reach the Kinda world. In *Snakedance* we see a civilization on a downward spiral of indolence, self indulgence and immorality. Because the Mara is born of men's minds, with the Kinda, the Mara fed of relatively primitive thoughts creating an impasse resulting in the 'Wheel of Life', symbolised by the clocks striking 12.00 putting the Kinda in a permanent stasis. On the other hand with the Manussans being more advanced the Mara was able to adapt a far more subtle approach.

Legends were born and cajoled within the snakedancer's minds to be enhanced and added to over the generations until the return of the Mara could be successfully concluded in the consumption of the 'Manussan' mankind. Only Dojjen discovered that by concentrating a null or still point between his brain and mind could he resist the Mara. Having achieved this, of course he could not convey the information to his race without falling foul of the Mara. Only the Doctor's superior alien brain in conjunction with the

crystal could penetrate this impasse. For the rest of Manussa when the time was right the 'consumption' would make it possible for the Mara to cross the mind inter-faces to become a real entity after which, who knows what it could have achieved. Gradual absorbtion of the Galaxy, perhaps?

So, although the Kinda and Manussan Mara have been extinguished are there any other worlds that the Manussan ancestors visited ages ago?



Mark Strickson. Now at the age of twenty one has already accomplished much to his credit. Born at the home of theatre, Stratford-on-Avon, in 1961 Mark seems to have been imbued with the Thespian way of life from the outset. He was brought up in the small village of Ilmington, the son of a musician of whose talents he was to follow by learning to play several instruments as well as being a choir boy at Trinity Church. The latter being quite profitable, his professional expertise shining through at this early age. Attending Grammar school he coincidentally shared the same class as Tim Piggott Smith, an actor of *Doctor Who* fame. He played Cptn Harker in *Claws of Axos* and Marco in *Masque of Mandragora*. During his time at grammar school his musical talents were exploited to a degree of being able to read music fluently and play the French Horn, guitar, the recorder and his favourite the piano. Today one of his hobbies is playing the piano as it helps him to relax.

From grammar school he went to R.A.D.A. where he furthered his musical talents, pursuing his interest in classical music, but mainly to serve an acting apprenticeship. This he thoroughly enjoyed and as we can see today was time well spent.

Finishing with R.A.D.A. he joined the Mikron Theatre Company of the narrow boat waterways. For the next two years he travelled along the British canals performing by way of acting and playing the guitar. It was now that he developed his skill at writing and composing. Several of the shows put on by the Mikron theatre were part written by Mark and a lot of the songs sung were his own. During his two years on the water he gained a healthy reputation as a writer/composer musician and on top of this earned himself a good name as a fringe theatre actor.

Leaving theatre for a while he was destined next for the world of television. Not a world that he prefers but certainly more remunerative. Having said that, Mark still enjoys the work as most of the time; "it's good fun." The first part his agent negotiated for him was in Granada's successful, *Celebration*. He then did an arts documentary followed closely by the popular, *Strangers*, also for Granada. Still remaining in the realms of television he moved over to the BBC enjoying lively roles in *Angels* and the police series *Juliet Bravo* before his agent finally secured him an audition for a part in *Doctor Who*.

On initially considering playing a role in *Doctor Who* he, like a growing number of his contemporaries in *Who*, found it slightly disconcerting to be part of a show that they used to watch when knee high. In the usual manner the part of Turlough was advertised and Mark's agent put forward his name. John Nathan-Turner invited Mark along for a reading along with several others. Having done the audition Mark left and a couple of days later; "I received a phone call offering me the part." The brief given to him for the role of Turlough involved portraying the part of an alien stranded on Earth, who eventually becomes the unwilling agent of the Black Guardian. While trying to find a way home Turlough assumes the guise of a Public School boy and it is here that the Black Guardian enlists his help to destroy the Doctor with a promise of a free passage home as his reward. The temptation too great, Turlough accepts the terms and a battle of

Doctor Who Monthly interview

MARK STRICKSON



wits begins. He will, if he can, abandon the Black Guardian if he can get home himself by means of the Trans-Mat of the TARDIS. John Nathan-Turner suggested that Mark's sharp features could be enhanced to give Turlough the 'alien' look if his hair were dyed ginger, complimenting his ice blue eyes. "For *Mawdryn Undead* I had to speak purposely with an upper crust delivery but as the series continues and my true identity revealed the quality elocution wanes slightly." Having now completed his first 'half' season he, "thoroughly enjoyed it. Great fun." and during the break of April and May is available and would rather like to do a play. "This would make a refreshing break."

Surprisingly enough Mark is no great lover of science-fiction even though he admits being an avid watcher of *Doctor Who* when much younger. In fact it amazes him that it is

still running. However, now he begins to see why.

Like many actors he finds television the most financially rewarding but actually prefers live performances and theatre work. As for films he cannot comment as he has not made one but is not adverse to trying. "Perhaps a *Doctor Who* film?"

Having been brought up in the home of Shakespeare he still continues living within sight of theatre land, the Old Vic Theatre. The Old Vic is, at the moment, being renovated but when finished Mark has some designs on work there. For the future Mark intends to continue working in television and as much theatre work as possible. With music still his first love he continues to play and compose and sometime next year wants to turn his writing to prose with the hope of publishing a book.

TECHNICAL MANUAL REVIEW

The long promised *Doctor Who Technical Manual* by Mark Harris has arrived just in time to be released at the Longleat Convention; Doctor Who Celebration—20 years of a Time Lord.

For now we will just take a quick perusal at its contents and in the near future take a closer look at its theories and implications, quite possibly taking up the publishers offer on page 5.

The first item after John Nathan-Turner's praising introduction is a well written, concise passage on the history of the Doctor incorporating most of the known and established facts revealed over the years. One sentence of interest; "Gallifreyans may regenerate as many as twelve times in one lifetime." Food for thought!

Next is a pleasant little piece on the TARDIS again reiterating what we already know. However, consultation with designer Peter Brachacki might have been a useful ploy before making reference to the central console cylindrical column.

Passing a very brief note on the history of the Metropolitan Police Telephone Box we come to a relatively new innovation of the series, the *TARDIS Tool Box and Kit* including the Sonic Screwdriver. Very nice!

We then pass on to the Centre Control Console itself. This article, to say the least, is a little sparse concerning information of individual instrumentation. Are the panels in correct order of rotation? "Typical Section through the Console Plinth at A-A." Superfluous information and space that could be better attributed to the intricacies of the angles of the said structure.

Moving on now to the world of the Doctor's adversaries. Davros and the Daleks. Another informative and well-written passage compiling all we have been told over the years. Two contradicting versions of the history of the Daleks? The way it is presented in the *Technical Manual*, yes. An up coming article in a future *Doctor Who Monthly* will dispel the ambiguity of this statement.

The Anatomy of a Dalek has been lifted straight from the 'Dalek Pocketbook and Space-Travellers Guide' published by Souvenir Press Ltd., in 1965 only this cover version is not so detailed as the original.

There then follows six pages of diagrams of Dalek types. Mks I, III, & V. Slightly wasteful as well as slightly inaccurate. What happened to Types II, & IV?

Following a brief piece on the Emperor Dalek is a very good account of the history and making of K-9. Even if the passage on the Gundans is totally incorrect. When exactly did the Doctor drop off K-9, Mk 3 in South Croydon?

One of the best and accurate summaries of the Cybermen follows leaving a rather fortuitous supposition concerning their possible future. Another four pages of line drawings showing Cybermen Types; I, II, & V. No mention is made of the Cybermat Mk III.

The infamous Giant Robot is represented well, complimented by two good drawings. He is followed by a versatile two pages on the

Servo Robot from 'Wheel in Space' and (wasn't it unable to speak?) more drawings, admittedly pleasing, of the Quarks and a White Robot.

From here on we have fourteen pages of drawings of various weapons and spaceships culminating in a do-it-yourself cardboard cut-out, Build a Tardis. (Police Box) The weaponry includes a Movellan Side-Arm and a Skonnos Blaster. On the spaceship front we have a Space Freighter (which is in fact the Police Vessel from *Frontier in Space*) Earth/Titan Shuttle and the Jagaroth Spaceship. Slipped in, as what virtually seems an afterthought, is a few words and a

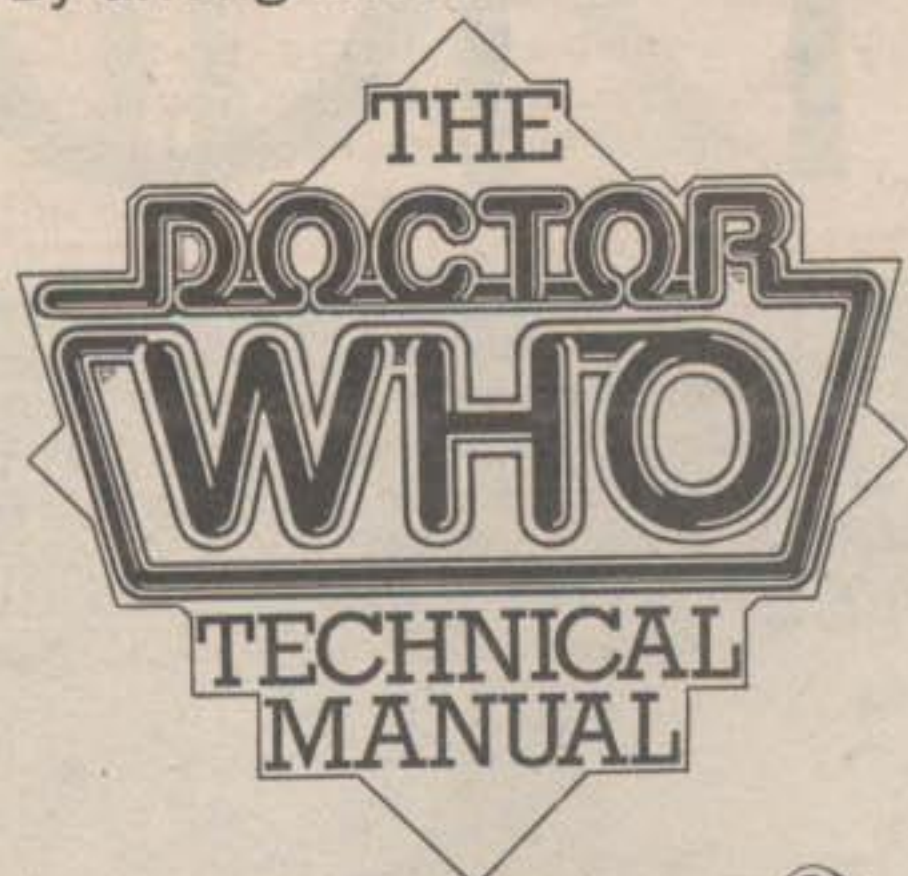
jumbo drawing of the "Whomobile".

Generally speaking a very pleasing and easy to read publication. The line drawings are clear and in abundance. Unfortunately, there are no new revelations such as (remembering it is a technical manual) maps of the TARDIS, specifications and layout workings of the Ship. A more catalogued and detailed description of the central control column instrumentation complete with instructions for the use of! Perhaps passages from the "Tardis Instruction Manual"? On the whole, a definite must for collectors of 'Who' memorabilia and a nice reference work, as far as it goes.



OFFICIAL ANNIVERSARY VOLUME

By arrangement with the British Broadcasting Corporation.



By
Mark Harris

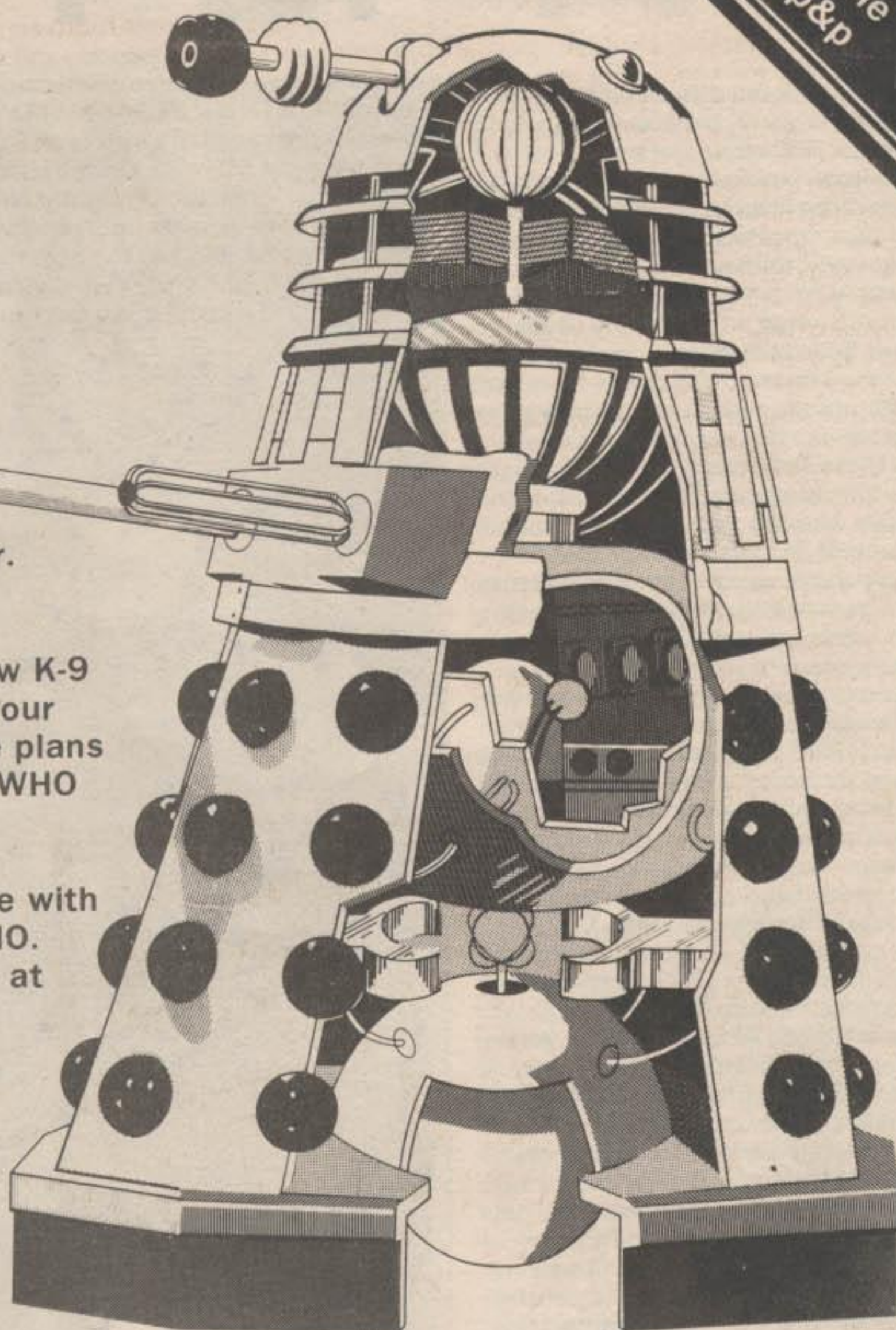
Introduction by John Nathan-Turner.

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THE PHOE

After the massive disappointment of losing story 6K because of the internal BBC strike just before Christmas it can now be revealed that the four week loss will be filled by a *Doctor Who* story. It will not be a repeat as first thought but a "new" old story. Baffled? Read on.

As you may know not every *Doctor Who* script commissioned is necessarily used. There have been instances in the past where, for one reason or another, scripts have been shelved for possible future use or maybe to never be seen again. One example of this was Terrance Dicks' *The State of Decay*. Originally titled *The Vampire Mutation* and written in the mid '70s. Unfortunately the BBC staged their version of *Dracula* starring Louis Jordan and the powers that be decreed that it would not be sensible to have a *Dracula* story running concurrently with a *Doctor Who* story about vampires. One, however well made, would not complement the other in any way. So *The Vampire Mutation* hit the dusty shelves until 1981 when John Nathan-Turner resurrected the script, asked for a re-write, re-titled it and produced the popular and excellent *State of Decay*.

Apart from the above some stories have been scrapped at various stages of life, not necessarily at the commissioning. For example, again due to an industrial dispute, the story *Shada* by Douglas Adams reached the point of casting actors, appointing a director and filming of location work. All the models were built, costumes made, sets constructed and one block of the two studio sessions completed. In fact *Shada* was virtually complete barring six days of studio recording and the addition of editing, incidental music and sound effects. Everything that was done has now been consigned to the BBC's vaults, probably never to be seen again. Considering all the work done and that everyone was paid this seems almost a crime.

At the Brentford Film Library recently the methodical re-cataloguing of all film material was being carried out when several cans of film marked *Panorama* turned out to be something entirely different. Stored at Brentford are copies of finished shows, usually in 16mm black and white film and occasionally 35mm film. Sometimes there are more than one copy of each and now and then an incomplete "rush" copy is found. A "rush" copy of exactly what was filmed with only speech on the sound track. None of the effects are present. These rough copies, before the advent of modern video, were used for the editing in of music and sound effects. They were not suitable for broadcast and once finished with were put in any old can, discarded into a dusty corner or simply thrown away.

This is where lady luck plays a part. The *Panorama* cans in question have for years sat unobtrusively on Brentford's shelves totally

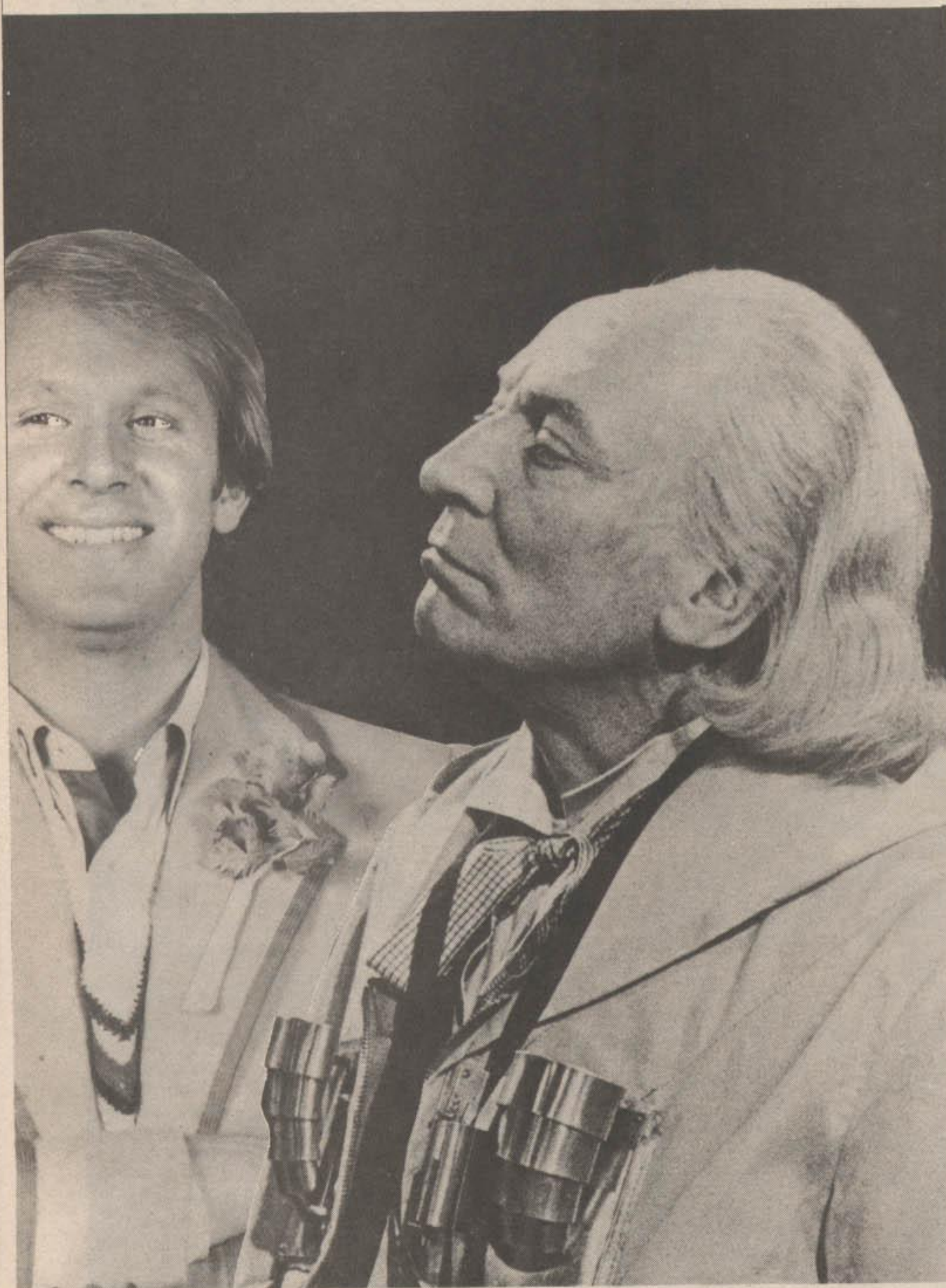


ignored until a few months ago when our friendly librarian happened to check the contents. She found not *Panorama* but a part set of *Doctor Who* rushes. Not only that but they were a William Hartnell set of rushes. The most amazing discovery was yet to come. When checking the story code it was found that this particular story was never

transmitted but one of the casualty scripts, commissioned, filmed and then abandoned.

Malcolm Hulke's *Hidden Planet*, the planned third story of the first season apparently got as far as the filming stage before disaster struck. Originally destined to be a six parter only two episodes were actually recorded and now all that remains

NIX RISES



are these good quality rush prints.

Having found these priceless gems the burning question arose of what, if indeed anything, could be done with them. At first it was suggested, being the anniversary year, that some scenes could be incorporated into a present day story as "flashbacks". An excellent example of this was utilised in John

Nathan-Turner's *Earthshock* last season. However, it was felt that such a repetition may not be totally satisfactory apart from which the material available would not easily lend itself to be used in such a way. Obviously the story could not be finished but what about a sequel? (as *The Web of Fear* was to *Abominable Snowmen*) A sequel where our

"present day" Doctor meets his previous self. Sound familiar? Well no, it won't be. Someone on the production came up with a brilliant idea. First of all the story *Hidden Planet* had to be extensively re-written although the basic theme remains intact. Secondly, Carole Anne Ford was contacted and asked to recreate the character of Susan Foreman once again. Thirdly, the six episodes have been condensed down into four, and, which will be explained in the storyline, the whole thing will be filmed in black and white. (in the same vein as the garden scenes in *Warrior's Gate*) This, hopefully, will enable the old rush edits to blend in perfectly with the new material.

The main theme of *Hidden Planet*, now provisionally re-titled *The Phoenix Rises*, is about two planets orbiting a sun, diametrically opposed so that one is totally unaware of the other's existence. In the original script the planet was to be our own, Earth, but because of the subsequent *Mondas* saga it was decided to alter it to another solar system. The Doctor materialises on the planet Rijola and finds that mysterious deaths of the inhabitants are somehow being predicted by other people's dreams. Susan's telepathic powers are enhanced to such a degree that she is accused of being mad for talking to herself.

On the twin planet our "present" Doctor materialises and encounters similar problems. This time the Lady of the Citadel (Carole Ann Ford) is troubled by voices in her head which she insists are somehow her own. Her sanity is doubted and she is threatened to be deposed by the ambitious Councillor Jonatu whose brilliant but hard won achievements have earned him a place in most people's hearts. The Doctor is enlisted to help, though is bothered as he feels he has been through all this before.

A gripping story especially for William Hartnell fans and fitting that it will hopefully be completed for the anniversary season. The Director for *The Phoenix Rises* has yet to be confirmed but Peter Grimwade's name has been mentioned. The script was adapted by an "in-house" script writer and a Producer has yet to be named. The usual *Doctor Who* Production team, unfortunately, are not available for the late comer due to the pressures of work on the Longleat *20 Years of a Time Lord* and the November 90 minute Special as well as, to some extent, the Documentary. Even so, John Nathan-Turner will oversee *The Phoenix Rises* and have the final say on the production. No doubt the John Nathan-Turner's expertise and enthusiasm will be in evidence.

One other actor from the original *Hidden Planet* has been recommissioned although at the time of going to press his/her name has yet to be released. Filming of *The Phoenix Rises* begins about the time you should be reading this article, April 1st 1983.

In the summer of 1982 Chicago held its first *Doctor Who* Convention. A huge success, the attendance figures were counted in thousands rather than hundreds as in our British counterparts. Guest stars from the show included Sarah Sutton and Anthony Ainley. While on the production front was John Nathan-Turner, Terry Nation and Terry Sampson.

So popular has the show become in the States, of recent years, and such was the charisma of the guests at the event that a TV company filmed and recorded the whole proceedings. In November 1982 American producer David Ryan edited together prominent points of the show into a twenty five minute documentary for KRMA television, Denver, titling it *Once upon a Time Lord*.

The programme starts by us seeing a casual American viewer tuning in his set and watching episode 1 of the *Android Invasion*. "Hey, that's that guy I read about in the newspaper. He travels through time and space in some sort of contraption"! Over several further clips from *Terror of the Zygons* we hear the comments, "Granted, he's dashing. He's witty. And he's daring. But a Time Lord? From which planet?" This introductory scene has been well edited with a good choice of clips even if the title music is announced along with the cliché; "Who is this guy?"

After a panoramic view of the Convention and a few quick comments from some of the fans we meet Terry Sampson, public relations man. "At the last count the number of viewers world wide was just about to top the one hundred million mark! Already, here in the United States, bearing in mind we have not been on the road that long with the programme, it's already topped over seven million viewers! We have been amazed and feel that there is a great explosion as far as the *Doctor Who* programme is concerned in the United States."

Moving on from Terry Sampson the interviewer waylays John Nathan-Turner for a few comments: "The job description of a producer says that he is ultimately responsible for the programme, artistically, editorially and financially. So I suppose I'm a professional busybody! *Doctor Who* has been so successful, in my opinion, because it's based on such a brilliant premise. To elaborate a little, the basic premise is, that a man, the Doctor, and a couple of side-kicks travels around in a London Police Box, which is bigger on the inside than the outside, in time and space. This gives to writers, producers, directors and indeed to the actors a most wide open choice imaginable from which to create different worlds. I don't think ever the idea has run stale. Some of the special effects that we do in *Doctor Who* are highly successful;" John's last comment was followed by clips showing the exploding Zygon spaceship, the Androids taking Sarah-Jane's body print, the Vardan spaceship, the transformation of the Duke of Forcill into Broton and the death of Ronson. John continues; "and some of them not so successful." The example shown is the Skarasans rising from the river Thames. "Basically, the programme doesn't rely on the special effects. It's success has always been the involvement of its characters." John Nathan-Turner's next comment; "I'm very fond of the Master", followed by a clip from

SPECIAL REPORT



Castrovalva led nicely into the introduction of Anthony Ainley, who plays the part.

As Anthony walked on to the stage he was greeted with a tumultuous welcome from the applauding throng. His summing up of the programme; "I think it's magic, really. Science fiction magic."

John Nathan-Turner also mentioned how pleased he was over the success Janet Fielding (Tegan) and Sarah Sutton (Nyssa) have had. Sarah explains how it all began. "My agent rang me and said there was an audition at the BBC and that the producer, John Nathan-Turner would like to see me. I went along to Threshold House and met John Black who directed *Keeper of Traken*. I read a bit of the script for him. He seemed very pleased with me and invited John up to the office to hear me too. A few days later my agent phoned me and said they wanted me to do the part. At that time I didn't realise Nyssa was going to continue. I don't really think they did either. *Keeper of Traken* was a test time for Nyssa."

were really dressed up people. So my first requirement for my monster was that it should be non humanoid. I didn't want it to look like somebody dressed up in a funny costume. So I had to eliminate the legs. I had recently been to a concert of the Georgian State Dancers. Now these are the very stately ladies who wear skirts right down to the floor and just appear to glide along. This was the movement I wanted. Then the voice had to be non-human coming out of a computer. I made a few mistakes. It would have been easier if I had given them more manipulative hands. They were always a problem when they wanted to pass things to one another. So basically with those requirements that is how the Daleks evolved and then a wonderful designer (Ray Cusick) at the BBC put it all together on a very small budget and that is the Dalek we know and love today."

Also, at the convention was a fancy dress. Anything from Adrics and Nyssas to a fully grown Dalek. They all paraded proudly in front of the cameras.

Moving amongst the crowd K-9 seemed to be very popular and several questions about it were fired at the guest panel later that day. John Nathan-Turner gave a quick resumé of the robot's history. "It originally worked on wheels operated by radio control. We did have a problem in covering rough territory so we eventually changed the wheels for caterpillar tracks, rather like a tank, which made the whole thing better. However, there is a sequence at the beginning of *Leisure Hive* which was the first story we had done with the caterpillar tracks and we were absolutely convinced it would be marvellous going over the shale and stones on Brighton beach and in fact the thing just wouldn't move at all. So he was pulled along by a little bit of fishing line!"

Again mingling with the fans the question of favourite enemies came up with perhaps an obvious, overwhelming popularity for the Daleks. At this Convention, as mentioned

before, was their creator, Terry Nation. "I was actually the second writer on *Doctor Who*. There were four episodes that began the series and then I came in with six or seven episodes that introduced the Daleks and they have been going ever since. From the writer's point of view I can tell you that one marvellous thing is that you become god for six episodes. You land that Ship, the TARDIS, on a planet and from that moment on everything on that planet is your creation. If the rocks talk, nobody can deny it. If the creatures have twelve eyes and sixteen arms, fine because it's my planet and I made it. So you have this wonderful freedom to do almost anything you want because it is your world and nobody can deny it." Terry was then asked how the original concept of the Dalek came about. "As a kid I had grown up watching movies and was always vaguely disappointed because I knew the monsters

John Nathan-Turner again; "The differences between Tom Baker and Peter Davison are quite substantial. With Peter we, obviously, have a much younger man playing the part. When Tom finally left the show he was forty seven years old and Peter was coming into it at the age of thirty one. The new Doctor is more heroic and more vulnerable. He will be relying less on the hardware that the Doctor has used previously to get him out of scrapes." For Peter Davison a phone call one Saturday morning started it all. On the other end of the phone was John Nathan-Turner asking if he would like to be the new Doctor Who. At first Peter was dumbfounded and the only reply John got was from Peter's wife, actress Sandra Dickinson, "can I be his companion?" Peter decided that he couldn't really answer there and then and so would have to call John back the following day. Peter later admitted that he didn't sleep at all that night. "Playing *Doctor Who* is like a national institution and that is exactly how you feel," comments Peter. "The day after it was announced that I was playing *Doctor Who* I was immediately identified in the street as being Doctor Who even though my first series didn't go out for over a year after that. Sometimes the connection was so strong that people actually believed that they had seen me on television as Doctor Who before it went out. I always think of it as being instant charisma. I wouldn't really attempt to compare what I do with my predecessors except that I try to bring in things that they did, sort of small parts of the way that they played Doctor Who into my performance. You can't be expected to do the character as Tom Baker did it. You are cast because you are entirely different and you therefore make your own Doctor Who, in a way. All that I could do really, as I was playing the same part, was bring tiny bits that I liked in the other Doctors into my Doctor Who which helped me find a definitive character. I guess my favourite adversaries would be the Cybermen. Mainly because I remember those most vividly from my youth. The Master as well, because I think that with the Cybermen you have just plain nastiness but with the Master it is slightly different. They are rivals in a way. Although the Master is basically evil, there is a feeling of rivalry between them and almost admiration as well."

A lot of fans had their first glimpse of Peter as the new Doctor in a special preview showing of *Castrovalva* and the general consensus of opinion was positive.

As a documentary on *Doctor Who*, *Once upon a Time Lord*, surpasses the BBC's Lively Arts *Whose Doctor Who* documentary in 1976, which was more about producing a television programme and the workings of psychologists with children. *Once upon a Time Lord* has clips from no less than fourteen different stories ranging across the five Doctors. *Planet of Giants* (1), *Three Doctors* (1), *Genesis of the Daleks* (4), *Terror of the Zygons* (7), *Android Invasion* (2), *Invasion of Time* (3), *Androids of Tara* (1), *Leisure Hive* (1), *Keeper of Traken* (1), *Logopolis* (1), *Castrovalva* (2), *Four to Doomsday* (1), *Earthshock* (1), *Time-Flight* (1).

And the final word from John Nathan-Turner was: "*Doctor Who*, as you know, is the most successful and long-running science fiction programme in the world and I can see no reason why it will ever end!"



This spread: *Doctor Who* producer John Nathan-Turner (in the Hawaiian shirt), Sarah Sutton (in the skirt), Dalek creator Terry Nation (in the grey hair) and Anthony Ainley pictured at the American *Doctor Who* Convention with some of the attendees.



MATRIX DATA BANK

A mountain of mail this month of which a considerable amount refers to a certain discrepancy in *Mawdryn Undead* which we will deal with at the end of this article. So on to more pertinent matters.

Stephen Jarratt of West Yorkshire and Paul Richmond of Newcastle upon Tyne both ask; Susan admitted to making up the name TARDIS from the initials of Time And Relative Dimension In Space. If so, how is it that TARDIS is the official name given to Type Forty T.T. Capsules on Gallifrey not to mention people like the Master and Meddling Monk knowing the name?

To quote from episode seven of *The Dead Planet* story, *The Rescue*, "although I was a pioneer once, among my own people." And from the story the *Chase* when referring to a piece of equipment, the Doctor is heard to say; "since I built it." "It" referring to the TARDIS. Therefore, it is safe to say that from such evidence the Doctor had a hand in the design and building of TARDIS and consequently Susan could have made up the name long before her and the Doctor's departure from Gallifrey.

Rupert Jones from Eltham remarks; In the book *Dalek Invasion of Earth* it says that the Daleks were destroyed when the mine became an active volcano. Yet in *Genesis of the Daleks* the Doctor says "The magnetic properties of the Earth were too strong for the Daleks." Which is correct?

Both. The magnetic influence of the Earth's core did have adverse effect on Daleks which is why they employed human slave workers. When Ian diverted the bomb in the mine shaft it started a volcano which destroyed all the Daleks in the immediate vicinity. The rest were made inactive by the destruction of the power beacon.

From Hertfordshire, Daniel Denman enquires; According to most books and publications, Lalla Ward plays the part of the second incarnation of Lady Romanadvoratrelundar. Yet in *Destiny of the Daleks* she "tries" five bodies before establishing the one she likes. Does this mean that Lalla Ward is in fact the sixth Romana?

No. Obviously, one isn't going to throw away "lives" on a pure whim (even is she is female!) therefore, we must assume that the five interim Romana's we saw were temporal projections of various possibilities. In much the same way the Patrick Troughton Doctor was given a choice by the Time Lords just before his exile.

A rather involved set of questions arise from Michael Pomfret of Liverpool; After seeing the Doctor open the doors via the console, seconds later we see him open the Police Box doors. Are there two sets? Secondly, if the TARDIS took on a different shape with a single door or a curtain would there still be the same double doors? Thirdly, how is it that when both interior doors are open only one exterior door is open? And finally, when looking directly in to the TARDIS from the outside, would you see an intense light, as described by many novels, or just the darkness of an ordinary Police Box?

Firstly. Sometimes there are two sets other times not. This explains why the two interior doors can be open while one outer one remains shut. Similarly this is the cause of the few seconds delay when exiting the Ship. On other occasions, however, the inner doors do open in conjunction with the outer leaving the Doctor to walk straight out. In this case if one

were to look into the Ship from the outside then you would naturally see the interior of the TARDIS. If the former case is in evidence then one would see either a white or black void. Examples of these two instances can be seen; the former at the end of 'Brink of Disaster' and the latter when Steven walks out in a temper during 'Bell of Doom'. The reason behind these apparent anomalies is that the interior of the TARDIS exists in a different dimension to the outside and from time to time the Ship reconfigures its structure. A single door or curtain situation would obviously concur with the double door syndrome.

Mrs D.M. McBride of Cheshire enquires if there are any other *Junior Doctor Who* books other than *The Giant Robot* and *The Brain of Morbius* as her son, age seven, is an ardent *Doctor Who* fan unable to handle the conventional Target books at the moment.

Only the two you mention are available and unfortunately there are no plans for further *Junior* novels for the present. At least your son will have a wealth of material available in a few years when he is older.

Gareth Randall of Essex writes; From Adric's viewpoint, the freighter was plunging towards the Earth at an ever increasing speed. However, on the TARDIS scanner the freighter was shown motionless against a black background and it exploded without apparently touching anything. Could you explain this?

Being so near to the Earth it is unlikely that you would see a star background and therefore there is nothing with which to relate the motion of the craft. Any craft entering the Earth's atmosphere not on a correct trajectory will burn up and explode long before reaching the surface of the planet. The anti-matter pod, on the other hand, could conceivably survive long enough to crash into the Earth.

North Wales is our next port of call as Simon Ash asks; How many TARDIS props have been made and has a real Police Box ever been used?

For the pilot episode a standard BBC prop was used (often seen in *Dixon of Dock Green* and the like) which now spends its days on the roadway at Ealing Studios. From *An Unearthly Child* through to the *Seeds of Doom* the same purpose built prop was used until it finally collapsed. A new Box was constructed for the *Masque of Mandragora* and lasted with constant repairs up until the *Horns of Nimon*. A new more faithful reproduction was constructed for *Leisure Hive* and remains today. A real Police Box was to have been used in *Logopolis* but was unfortunately taken away just before the filming began and so the old version had to be refurbished and used.

Wayne Phillips of West Ewell wants to know; What is the difference between rejuvenation and regeneration? My friends say the Doctor has only eight lives left but I say he has eleven. Who is right?

Rejuvenation means getting younger while regeneration is the renewal of body cells. To take this literally would suggest that the Doctor has only eight regenerations left with rejuvenation an unknown quantity with only two quotes to base a theory on. Part one of *Power of the Daleks*; "It's part of the TARDIS. Without it I couldn't survive." *War Games* part ten; "We live forever, barring accidents." This whole subject is a bone of contention amongst the upper echelons of *Doctor Who* mythology at the moment and one which will be resolved, hopefully, quite soon.

An interesting point raised by Maurice Dixon of

Cleveland; Is the Master's new body that of a Gallifreyan or that of a Trakenite whose mind has been replaced by the Master's?

The Master's new body is still that of a Gallifreyan, two hearts included. What happened, as the Elders practiced in *The Savage*, was that the Master absorbed the life essence of Tremas, aided by the Keepership. In the same way that Jano took on the characteristics of the Doctor, so to, the Master has inherited Tremas' traits, facial or otherwise.

Christopher Allen of Sheffield has come up with some interesting figures relevant to the story *Earthshock*. He writes; The Earth is moving through space at a constant speed of 43,000 mph towards Globular Cluster M13 in Hercules. Therefore, sixty four million years ago the Earth would be 43,000 x 24 x 365 x 64,000,000 miles away from it's spacial co-ordinates of the twenty fifth century. Since the freighter's course was fixed on to the co-ordinates of twenty fifth century Earth, when it moved in time (but not in space), it would have impacted where the Earth will be some 64,000,000 years in the future. The Earth, plus its dinosaur population would be 2,41080,000,000,000,000 miles away and therefore quite safe.

Well, you could be right, but we tend to take the view that when the Doctor said: "Although the freighter is spiraling backwards in time it is still locked on to the same spacial co-ordinates." He took it for granted that we all understood that the co-ordinates were relevant to the Earth's position of the moment!

BEAT THE PANOTROPIC NET

This month there has been an upsurge in mail for the *Panotropic Net* so we will endeavour to answer as many as space will allow.

Warren Hudson of Great Yarmouth; In the *War Games* Jamie and Zoe went to Gallifrey. In the *Invasion of Time* Leela went to Gallifrey. In *Arc of Infinity* Nyssa is taken to Gallifrey. So why in *Hand of Fear* are we told the Doctor is not allowed to take aliens to Gallifrey, namely, Sarah-Jane?

The Time Lord ruling is that no aliens are allowed on Gallifrey. However, as with all rules, precedents can be set. Jamie and Zoe were brought to Gallifrey by the Time Lords themselves. Leela arrived while the Doctor was behaving erratically and non-sensically trying to bamboozle the invading Vardans. And Nyssa was summoned along with the Doctor in a moment of crisis, again by the Time Lords themselves.

A. Baker of Gloucester points out that in the book *War Games* there is a description of a TARDIS in its original form; "a tall black box similar in shape and size to the TARDIS." Yet in the book *Claws of Axos* it states that the Monster's TARDIS in its basic form is; "a plain white dome about the size of a Police Box." So what exactly does a basic TARDIS look like and how do you explain the inconsistencies?

It should be obvious that a TARDIS in its basic form is going to be huge, the size of a large building, which is hardly practical for hopping around time and space in. What both authors of the books were implying, and correctly so, was that the SIDRATS and the Master's TARDIS chameleons circuits were not operative and the Time Ship had merely assumed a simple practical basic shape for their 'present' environment.

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TARDIS LOG

Last issue we ended our resumé during the *Dalek Masterplan* in Trafalgar Square, 1966 AD. This was journey No 30. We continue our trek now, still during the *Masterplan* adventure, and begin with journey 31:

JOURNEY 31

Staying within the confines of planet Earth, the TARDIS travels back in time to ancient Egypt and materialises next to a Pharaoh's pyramid. It is here, while Sara and Steven go off exploring that the Doctor repairs the TARDIS lock, broken on Tigus by the Meddling Monk. The date 1,720 BC. approximately.

JOURNEY 32

Using the Monk's stolen Directional Unit the Doctor manages to return to Kembel landing once again in the dank, gloomy and inhospitable jungle. Unfortunately the Directional Unit burnt itself out and was of no further use. The date: 4000 AD.

JOURNEY 33

The Daleks defeated, a sad Ship returns to sixteenth-century France, Earth. Materialising in a back yard off a side street a dispirited Steven is coaxed back to normal by the Doctor enthusiastically showing him part of his ancestry. The date: 1,572 AD.

JOURNEY 34

Escaping the St Bartholomew's Day Massacre the Ship next materialises on Wimbledon Common not too far from a road accident. Sited just off the footpath the Police Box is mistaken for the genuine article. The date 1,965 AD.

JOURNEY 35

This next trip is one of the greatest leaps in time that the TARDIS has attempted. To the end of the world, in fact. The Ship materialises in a jungle which turns out to be incorporated inside a gigantic spaceship evacuating the doomed planet Earth. They are now in the fifty seventh segment of time. The date: 8,625,566 AD approximately.

JOURNEY 36

Although travelling in time and space the crew of the TARDIS believe they are still on board the "Ark". In reality the TARDIS has taken them seven hundred years into the future and several millions of miles into deep space and materialised them back in to a future "Ark" nearing the end of its journey. The date: 8,626,253 AD approximately.



Above: Jamie and Victoria in a scene from the adventure, *The Abominable Snowmen*. This was the TARDIS' 50th recorded journey. Opposite: The Doctor (William Hartnell) meets one of *The Gunfighters* (Journey 38). The TARDIS lands in an hostile alien environment.

JOURNEY 37

For the first time the fantastic space and time vessel travels out of our Universe and into another Dimension. One that belongs to the Celestial Toymaker. Leaving the Ship, Steven and Dodo find themselves in a boundless area surrounded by huge toys. Having entered a new dimension there is no reference point and consequently it is impossible to calculate a date or location.

JOURNEY 38

Only just escaping universal cataclysm the Doctor remarkably manages to return to virtually "present" day Earth. The TARDIS lands in a stable on the American continent. The date: 1,881 AD.

JOURNEY 39

Every now and again with any type of machinery gremlins get in the works and a malfunction occurs (quite often in the TARDIS's case). In consequence of this the next planet the Ship materialises on has no name or reference number and neither can the date be calculated. All that is known is that the time travelling trio land on an Earth type planet near a cliff face and encounter humanoid inhabitants. One curious fact to emerge is that the "Elders" know of the Doctor and have traced his travels throughout the Universe to the point of being able to calculate pretty accurately when he would arrive. This suggests far advanced technology and the knowledge of the Doctor leads one to conjecture whether the peoples of this mystery planet are some kind of offshoot or colony from Gallifrey. Probably we will never know. (*The Savages*)

JOURNEY 40

Returning Dodo home the TARDIS lands in Fitzroy Square, London amid a scattering of numerous startled pigeons. Leaving the Ship the Doctor puts an "out of order" placard on the doors to prevent unwanted intrusion by the Metropolitan Police. The date: 1,966 AD. (*The War Machines*)

JOURNEY 41

With an anxious Polly and impatient Ben the TARDIS takes the Doctor and his two new companions back in time to seventeenth century Cornwall. Landing on the beach near the mouth of some caves Ben dashes off to catch a train home ignoring the bemusement of the Doctor. The date: 1,646 AD. (*The Smugglers*)

JOURNEY 42

Trying to return Ben and Polly home the TARDIS overshoots its objective and lands very near the South Pole well into the future. Within seconds of arriving the Police Box is covered in snow and the three have great difficulty in leaving. The date: 1,986 AD. (*The Tenth Planet*)

JOURNEY 43

Leaving Earth once again the Ship travels to the planet Vulcan taking a very confused and worried Ben and Polly along with who? For the first time we see the TARDIS rejuvenate the Doctor. After several evasive answers to

Ben's questions we are none the wiser as the new Doctor tramps off into the mercury swamp where the Ship has materialised. The date: 2,049 AD. (*The Power of the Daleks*)

JOURNEY 44

The still of a Scottish glen is shattered by the whistle and crash of an English cannon ball. As the smoke clears another intrusion. That of the TARDIS engines materialising the Ship. Stepping out, the three friends soon find themselves involved in the troubles of

Culloden Moor. The date: 1,746 AD. (*The Highlanders*)

JOURNEY 45

Continuing a growing affinity for Earth, the TARDIS materialises roughly in the vicinity of the Mediterranean, on a latent volcanic island. Once again Ben and Polly find themselves beside the sea. The date: 1,969 AD. (*The Underwater Menace*)



JOURNEY 46

Travelling further into the future, the Doctor, Jamie, Ben and Polly find themselves leaving the TARDIS in spacesuits and walking out on to the surface of the Earth's Moon. They all take great delight in playing with the one-sixth gravity environment. Just over the ridge of the crater containing the Ship is a Moonbase housing the Gravitron. The date: 2,070 AD. (*The Moonbase*)

JOURNEY 47

Attempting to use the Time-Scanner to predict the future the TARDIS systems seem, temporarily, to please themselves and

materialise the doctor and his friend on an unknown planet at an undesignated time. Landing outside a city on a hillside the time travellers soon meet the inhabitants who give every indication that they could well be part of a future Earth colony. (*The Macra Terror*)

JOURNEY 48

Trying once again to return Polly and Ben home, to everyone's surprise the Doctor succeeds this time. The only problem being that he materialises the Ship on the runway at Gatwick Airport in the path of an incoming aeroplane! The date: 1,966 AD. (*The Faceless Ones*)

JOURNEY 49

Leaving Ben and Polly on Earth, Jamie and the Doctor agree to take Victoria along after the defeat of the Daleks. Her first flight takes Victoria to the planet of the Cybermen, Telos. Materialising behind the city excavations the arrival of the Ship does not go unnoticed. The date: 2,431 AD approximately. (*The Tomb of the Cybermen*)

JOURNEY 50

The TARDIS graces its presence on the Himalayan mountains very near to the Monastery of Detsen. Donning his "home made Yeti kit" the Doctor leaves the Ship and ambles off down the mountainside for a welcome of a life time. The date: 1,935 AD. (*The Abominable Snowmen*)

JOURNEY 51

Remaining within the same hemi-sphere of planet Earth, the TARDIS travels forward in time to the second Ice Age materialising in a snowdrift, sideways! Clambering out of the Police Box the three friends find themselves next to a gigantic plastic dome containing an inviting doorway. The date: 3,000 AD. (*The Ice Warriors*)

JOURNEY 52

Dropping back nearly a millennium the TARDIS finds itself nestling in the sand dunes of an Australian beach. Telling Jamie to fetch the buckets and spades the Doctor heads for the watersedge for a swim. However, an approaching hovercraft puts paid to such plans. The date: 2,030 AD. (*The Enemy of the World*)

JOURNEY 53

Materialising in space for a split second the TARDIS is trapped by a mysterious web which slowly encapsulates the Police Box exterior. The Ship hangs there, helpless. The date: 1,971 AD. (*The Web of Fear*)

JOURNEY 54

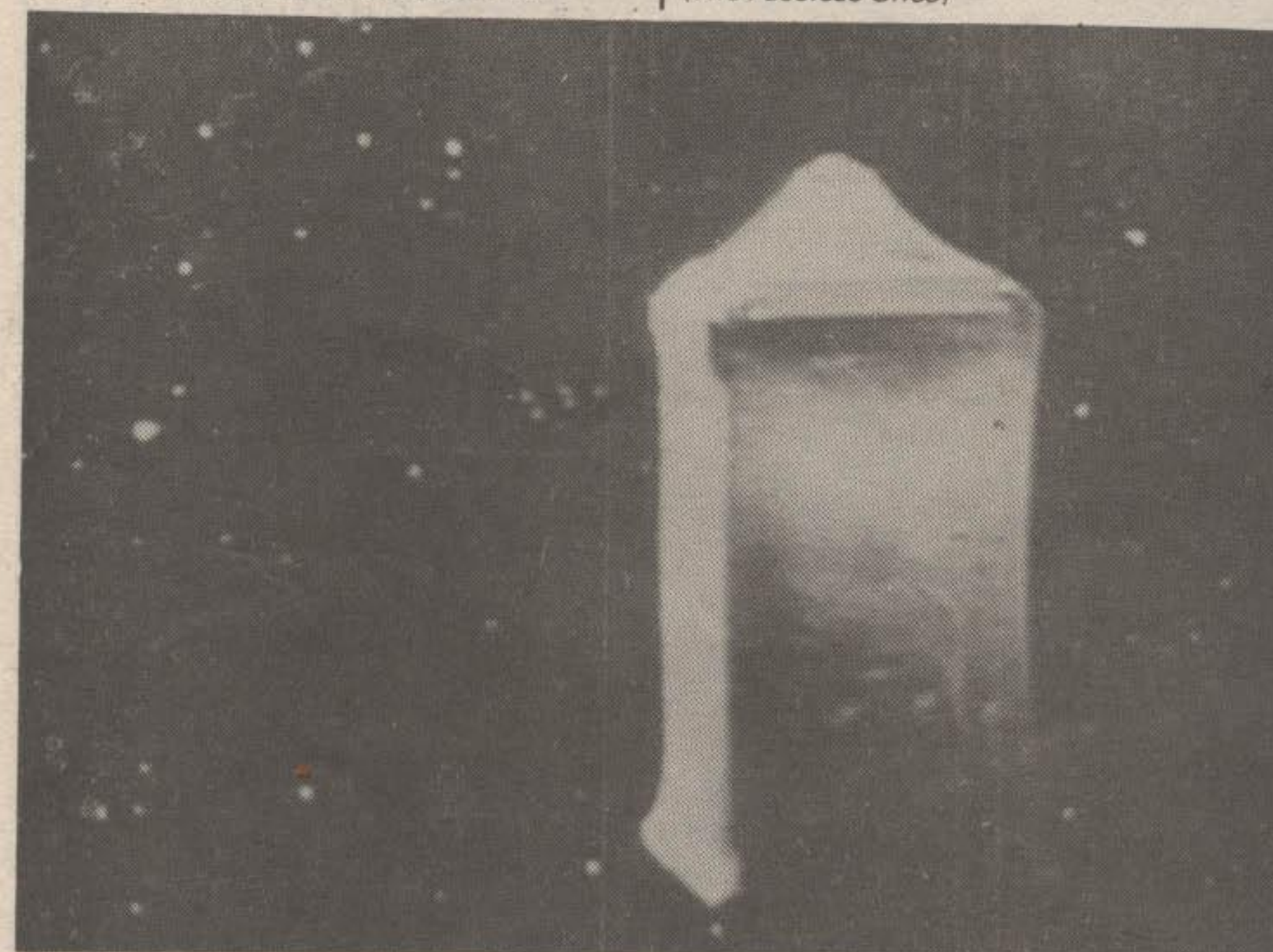
Releasing its hold the Doctor breaks the TARDIS free of the web and materialises half a mile or so away from the intended landing site. As Jamie, Victoria and the Doctor emerge from the TARDIS they find themselves in the gloom of a deserted Covent Garden Underground Tube Station. The date: 1,971 AD. (*The Web of Fear*)

JOURNEY 55

Jumping forward a century the TARDIS lands in the North Sea, just off the coast of Britain. This time the Ship floats. The friends use a rubber dingy and row to shore unaware that this is destined to become Victoria's new home. The date: 2,074 AD. approximately. (*Fury from the Deep*)

JOURNEY 56

Travelling into space the Doctor materialises in an apparently deserted and drifting space cargo ship, the Silver Carrier. With a burn out of the Fluid Links the Doctor and Jamie are forced to use the emergency exit returning the exterior of the TARDIS to an ordinary Police Box. The date: 2,074 AD. approximately. (*The Wheel in Space*)





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